

THE ILLUSTRATED LONDON NEWS



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SATURDAY, JUNE 10, 1911.

SIXPENCE.

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SET IN A ROW FOR IDENTIFICATION: AT THE LOST CHILDREN'S TENT.

On Bank Holidays, when thousands are attracted to the public parks and open spaces, it is frequently found good to make arrangements for the care of lost children, and their subsequent identification by parents or friends; thus it comes about that a tent is set up. To this the police and sympathetic strangers who have found lost children bring the

youngsters, that they may be attended, given food, and be seated in a row outside the tent for easy identification. Should they not be claimed by nightfall, they are taken to the local police-station until someone comes to seek them. On Whit Monday there were sixty-three lost children on Hampstead Heath; all were claimed before many hours had passed.

DRAWN BY OUR SPECIAL ARTIST, FRÉDÉRIC DE HAENEN.

HARWICH ROUTE. TO THE CONTINENT

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THE QUEEN'S CROWN.

(See Illustration.)

IT was in keeping with her Majesty's habit of encouraging British manufactures that the Crown for her Coronation should be entirely of British workmanship. It was specially made by Messrs. Garrard, the Crown Jewellers. No stones but diamonds appear in it. The circlet consists of a band of diamonds in a design of alternate roses and crosses. Above this, according to the well-defined heraldic rules for the Queen's Crown, are four crosses patées and four fleurs-de-lis, and from them spring the eight arches. Above the point where they meet is an orb or mound in pavé setting, and above that again a large cross patée. In the centre of the cross just above the brow is set the famous Koh-i-Noor, or "Mountain of Light," the historic jewel whose story has been called "one long romance of five centuries." It was once among the treasures of Aurunzeb, and Lord Dalhousie, when Viceroy of India, gave it to Queen Victoria in 1849. It was shown at the Great Exhibition of 1851, and was afterwards re-cut, on the advice of Sir David Brewster, by Messrs. Garrard, the cutting of the first facet being performed by the great Duke of Wellington. Tradition says that the Koh-i-Noor never brought ill-fortune to any woman who wore it, whatever malign influence it may have exerted on men. Another saying about it is that "who holds the Koh-i-Noor holds India." The two Lesser Stars of Africa, one beneath the Koh-i-Noor, and the other in the cross above the crown, are parts of the great Cullinan diamond.

THE EMPIRE OF THE HATTI.

WE regret to find that, through a most unfortunate oversight, we omitted to mention in our last issue that the illustrations to Mr. D. G. Hogarth's article on "The Empire of the Hatti" were taken by permission from Professor John Garstang's book "The Land of the Hittites" (Constable and Co.), and were reproduced from photographs by the Liverpool Institute of Archaeology. We regret the omission the more since we are indebted to Professor Garstang's courtesy and kindness for the loan of valuable photographs and other information on various occasions. Photographs of this character are not to be had in the ordinary course, and the complete photographic records of the Hittite monuments, made by Professor Garstang for the Liverpool Institute of Archaeology, are unique in this country. Dr. Garstang, who is Professor of Archaeology in the University of Liverpool, has been engaged in archaeological research for fourteen years: his work in Asia Minor, and at Meroë in the Sudan, has been specially valuable.

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WITH A CHAPTER ON GOUT AND ITS DIETETIC TREATMENT.

By Dr. YORKE-DAVIES.

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SUNDAY

Numbers of surgical cases waiting for admission. Think what this means to the poor. Nearly 10,000 beds occupied—equal to the population of a town.

JUNE 18.

Please send something to the Vicar of your Parish, or to the Minister of your place of Worship, or to the LORD MAYOR, Mansion House, E.C.

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There is no sum too large—
There can be none too small.

SUNDAY.

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Bankers—Bank of England. Secretary—Sir Edmund Hay

THE INVESTITURE OF A KNIGHT OF THE GARTER: THE CEREMONIES
AS PRACTISED IN THE REIGN OF GEORGE III.



1. THE SOVEREIGN, HAVING RECEIVED THE GARTER FROM GARTER, AND BEING ASSISTED BY THE TWO SENIOR KNIGHTS, BUCKLES THE GARTER ON TO THE LEFT LEG, THE ADMONITION BEING PRONOUNCED THE WHILE.

3. ASSISTED AS BEFORE, THE SOVEREIGN INVESTS WITH THE SURCOAT, GIRDLE, AND SWORD.

4. THE REGISTRAR ADMINISTERS THE OATH, BLACK ROD HOLDING THE GOSPELS.

2. THE SOVEREIGN, HAVING RECEIVED THE RIBAND AND GEORGE, AND BEING ASSISTED AS BEFORE, ADJUSTS THESE ON THE SHOULDER, THE ADMONITION BEING PRONOUNCED THE WHILE.

5. KNIGHTS PLACE THE NEW KNIGHT'S CAP AND FEATHERS ON HIS HEAD, AND SEAT HIM IN HIS STALL.

In view of the fact that to-day (Saturday, June 10) the Prince of Wales is to be invested with the ensigns of the Most Noble Order of the Garter, these Drawings of an investiture of a Knight of the Garter in 1805 should be of much more than usual

interest. It is impossible to give on this page the details of the ceremony; an article about it will be found elsewhere. Meantime we may, perhaps, call attention to our Double-Page of those Knights of the Garter set down to be present at to-day's ceremony.



BY G. K. CHESTERTON.

I WISH to take the occasion afforded by this column to publish a personal correction in my interpretation of a writer whom I respect. Some time ago Mr. G. G. Greenwood wrote a book, not to prove that Bacon wrote Shakespeare, but merely that Shakespeare did not write Shakespeare. He began his sketch of the Stratford Shakespeare with a detailed explanation that Stratford in Elizabethan days was not, as he put it, a meet nurse for a poetic child; that it was dreary and full of refuse-heaps. He also explained that Shakespeare's mother, so far from being a great lady, was something like a drudge. I imagined that these two contentions were part of the general contention that Shakespeare's birth and breeding unfitted him for high literature; and I criticised them on that ground. In a note in his latest book Mr. Greenwood assures me that these allusions were not meant as serious arguments against the Shakespearean authorship, but merely as such details as any man must introduce when writing even a brief life of another. I think it only just to state and circulate this repudiation; and I am much relieved to feel that Mr. Greenwood, whose intelligence I honestly admire, thinks that such arguments against Shakespeare would be tiresome or frivolous. I am sorry to have misunderstood his position, in supposing the dusthills and the drudge were among his serious contentions. But if he should happen to be curious as to how I came to make the mistake, I can tell him quite ingenuously. It is because so many of his other and serious arguments are of about the same value. I neither know nor care whether Shakespeare wrote Shakespeare; but when Mr. Greenwood reproaches me with ignorance or indifference, he misses the whole meaning of public controversy and public opinion. He is the expert witness, but I am the jurymen. I have no claim to know the facts better than he; but I have a right to say whether the facts, as given, prove his case. And I say they do not.

Now, what I want Mr. Greenwood to understand is that, if any flourishes of mine affect him as intemperate or unfair, they do not arise from any patriotic sentiment on behalf of Stratford-on-Avon or any anger against Bacon, still less any anger against Mr. Greenwood himself. They arise from a profound impatience with a certain type of argument, which we see applied to more important things than the Warwickshire play-actor. I still think Mr. Greenwood is unconsciously influenced by the deep anti-popular bias of the modern intellectuals. But if any of my modes of expressing this have offended him, I will not insist on them for a moment. I am much too anxious to argue with him ever to wish to quarrel with him. And to show that I wish to be fair, I will at once agree that many of Mr. Greenwood's Stratfordian opponents seem to me to use the same stiff and pedantic type of argument as he—the argument of names and parallels and the mania of coincidence. Thus, when Mr.

Greenwood says that a clownish fellow from Stratford could not have begun with polished and courtly classics like "Venus and Adonis," some of his opponents answer that there are similar cases of untaught genius: that Bunyan was a parallel, that Burns was a parallel, that Plautus was a precise parallel. Mr. Greenwood rejoins that these cases were all in another class; and so they go on. Now, I think this the wrong way to argue on either side. There are no parallels in life, in the mathematical sense of parallels. History never repeats itself. What there is is a general principle of common-sense that can be applied to all cases. And

surely it is this: not to divide men harshly into learned and ignorant, nor to dogmatise about what they "knew" or "could not have known," but to try to imagine the men of the past as men, the dead as if they were alive; to see and smell a society, and then guess (as one would in one's own daily life) which culture was really "in a corner" and which culture was really "in the air."

I will take one of the cases given. Suppose I said to Mr. Greenwood, "Do you really think that Burns, a poor Presbyterian ploughman in the eighteenth century, could have been interested and deeply read in mediæval

as represented by Bruce. Thus, if we once breathe the *air* of his age, we shall feel that Burns could not know much of Louis IX., but might know a vast amount about Edward I.

Or, to take the other case, suppose I said, "Could Bunyan quote from an ancient Latin author living near Carthage?" Mr. Greenwood would instinctively say "No." But when he found I meant St. Augustine, he would cry, "Stop; that is another matter. Bunyan might use a phrase of Augustine's, for two reasons. First, although he had not read Augustine, he must have read scores of Puritan theologians who had. And

second, he was so eager on the same problems of grace and predestination, that he may have naturally come to the same cross-roads of controversy." When we breathe the air of his age we shall feel that Bunyan would know nothing of the Popes, but might get much from the Fathers.

We must feel the unique atmosphere in each case. Mr. Greenwood must not merely say, "Burns, Bunyan, and Shakespeare of Stratford were clowns—so their works, even if fine, must be rustic." Burns was not a clown, nor did he write in a dialect, like the Warwickshire one. He was a free, well-educated peasant, and wrote in the Scots language, in which the Scots laws were written; naturally, he knew more about Scots history than about other things. Bunyan was not a clown: he was a narrow, intense Midland shopkeeper, in an age and clique obsessed with theology: naturally, he knew more about theology than about other things. And Shakespeare of Stratford was not a clown: he was a young man from the country who went on the stage, a Bohemian, a haunter of taverns, a hanger-on of the arts. Naturally he knew more about mythology and madrigals than about other things. Men of this sort are often quite incapable of writing well. But they are *never* incapable of talking whatever jargon of allusions and quotations may be current in Bohemia at the time. Everyone who knows such a world (modern Fleet Street, for instance) knows that the very air and essence of it is talking about what you don't understand. I should be surprised if the man of Stratford had left an elegant and original copy of Greek iambics: but no one says he did. I am not at all surprised he should have written an elegant English poem about Venus and Adonis in "the classic style." He was probably deafened all day with the "classic style." I should as soon be surprised that a Labour leader from the mine or the forge can write long words like "economic" and "international."

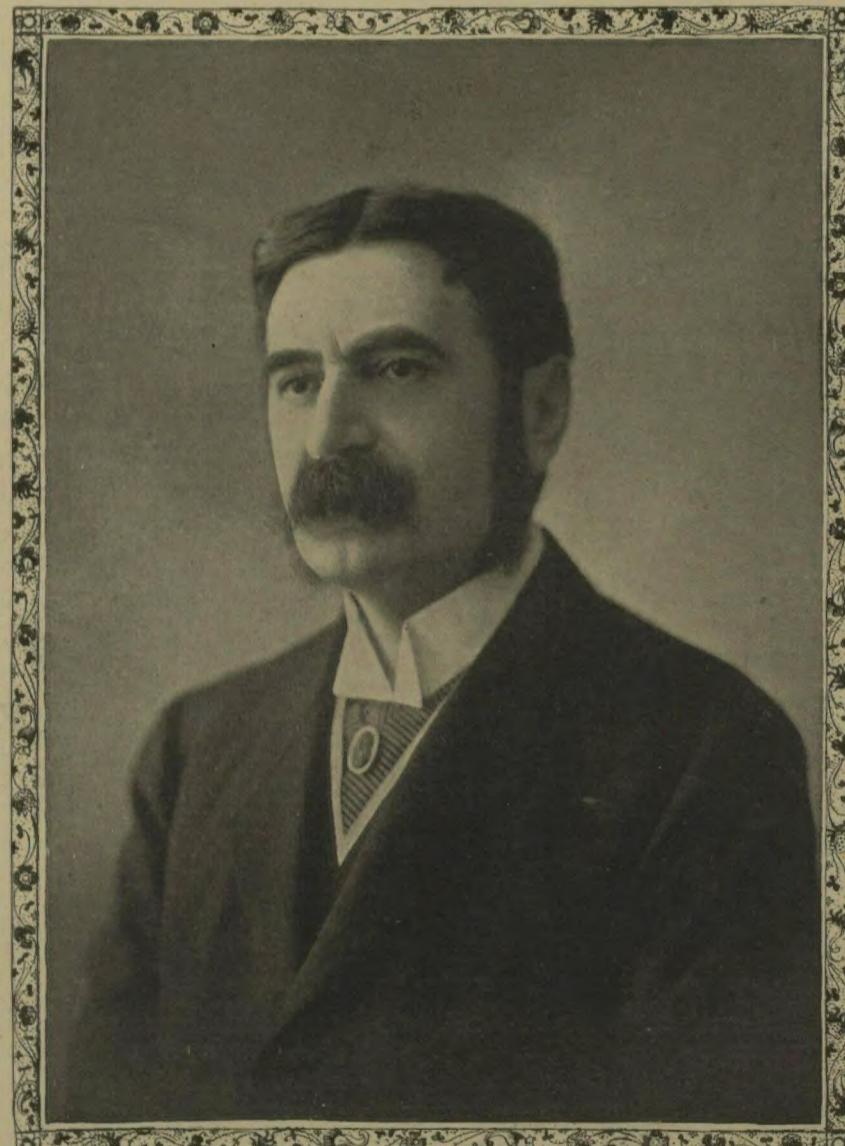
I take the case of myself as the only one I am sure about. I know Karl Marx preached that industrial society drives inevitably towards a collision of interests between employer and employed, so agonising that it must be final. I never read his book. I cannot read German, and if I could I should not start reading Karl

Marx. Mr. Greenwood says that Shakespeare's echoes of Ovid, etc., can only be explained either by unknown translations or by some fixed proverb. But I never saw a translation of Marx; I don't know if there are any, and certainly I never heard any rustic repeat the proverbial rhyme—

Old Karl Marx, Herr Karl Marx,

Set the bankers against their clerks.

Yet I believe I could quote some of Marx's actual formulae correctly. I simply know it as Shakespeare knew the tales about Venus, by hearing it a hundred times a week; by living in my own age.



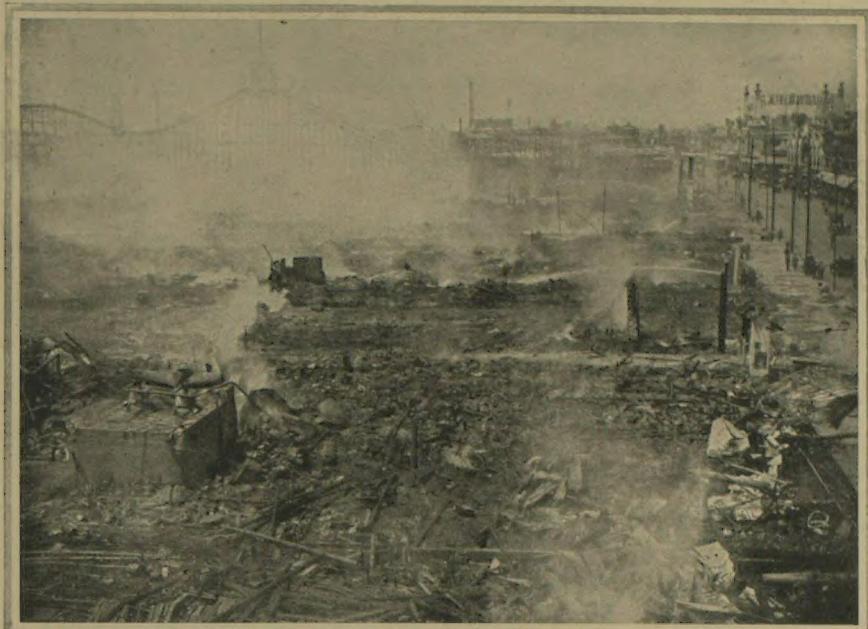
DISCOVERER OF A NEW TREATMENT OF TUBERCULOSIS:

DR. A. DE SZENDEFFY, OF BUDAPEST.

Deep interest was aroused, both in the medical world and among the general public, by the recent announcement that a new treatment of tuberculosis had been discovered by Dr. A. de Szendeffy, of Budapest, the specific used by him being a preparation of radio-active menthol iodine. The announcement was made in Paris by Dr. Samuel Bernheim and Dr. Louis Dieupart. They declared that Dr. Szendeffy had made a most important discovery, and that his remedy was one which always acts, and cures in a very great number of cases. In this country the announcement evoked a certain amount of sceptical criticism among leading physicians. One of them also asked why the announcement emanated from Paris when the discovery had been made in Hungary. Dr. Szendeffy has since replied to these criticisms in a letter to the "Times," mentioning that last year, at a medical congress in Hungary, he read a paper on his methods which was published in Hungarian, German, and French. "Hundreds of experiments," he writes, "were made in Hungary before this announcement was made in Paris. It was partly an act of courtesy toward the French physicians that they were given the privilege of first making it known to the public."

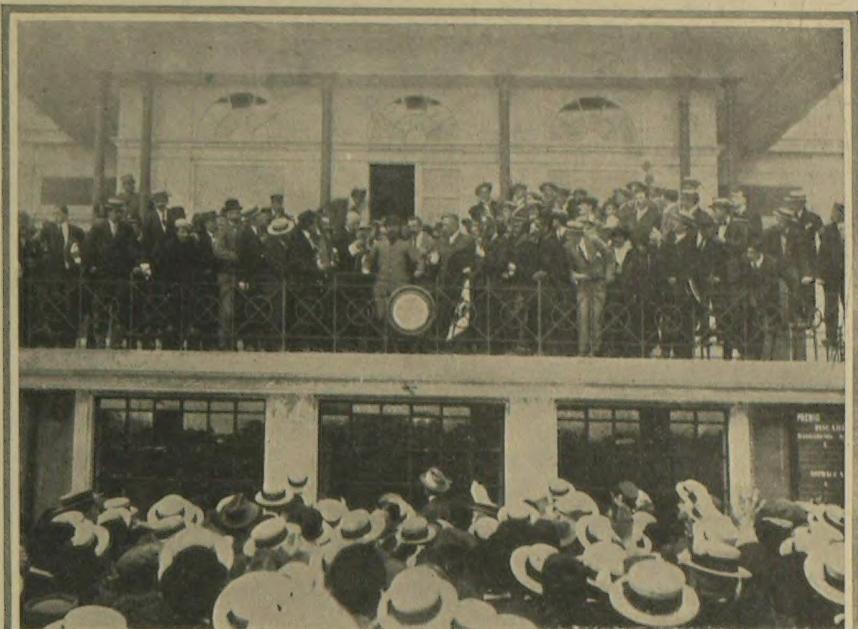
law, in the 'suzerainty' and *jus divinum* of the thirteenth-century kings, on which the Pope and St. Louis were often puzzled?" If I asked this, I suppose he would answer, "No; I don't think it very likely." Then suppose I smote the table with a shout of triumph, and cried, "Then how do you explain his detailed interest in Wallace and Bruce, and the resistance to Edward I.?" He would reply that there were more roads than one to a special knowledge; and that though the eighteenth century was not interested in mediæval international law, as invoked by Edward I., it was interested in romantic assertions of nationality,

FROM THE WORLD'S SCRAP-BOOK.



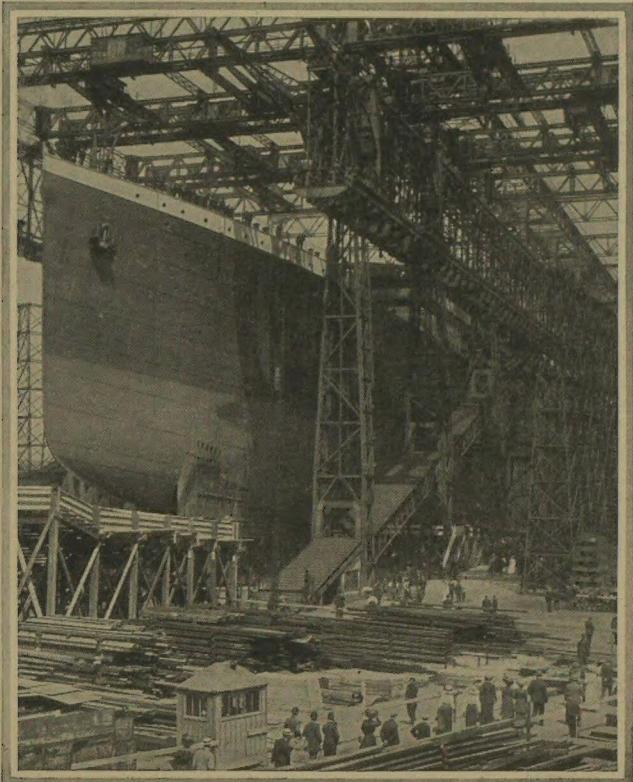
TEN ACRES OF BLACKENED WASTE: THE DEVASTATION OF "DREAMLAND,"
CONEY ISLAND, BY FIRE.

Coney Island, the playground of many thousands of New Yorkers, was the scene of a disastrous fire early on the morning of May 27. "Dreamland," the best-class section of this great "Fun City," was burnt out, and there was left of it nothing more than ten acres of blackened waste. The estimated loss has been based at as much as one million pounds. Very little of this, it is said, is covered by insurance.



Photo, Abentacar.
THE FIRST MAN TO ARRIVE IN ROME DURING THE PARIS-ROME-TURIN FLIGHT:
M. BEAUMONT CHEERED BY THE CROWD.

It will be recalled that the Paris-Rome-Turin flight began on Sunday, May 28. The total distance to be covered (1250 miles) was divided into ten stages, and Turin has to be reached by the 15th of this month. Beaumont, otherwise André Conneau, an officer in the French Navy, and a grandson of Napoleon III's physician, arrived in Rome in advance of all the other competitors. He was most enthusiastically received.

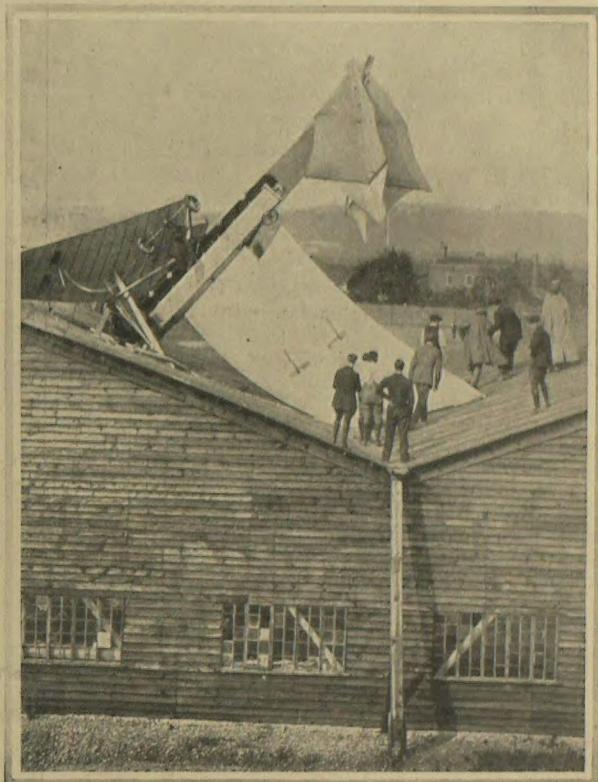


Photo, Illus. Bureau.
ONE OF THE GIANT TWIN SHIPS WHICH HAVE COST
THREE MILLION POUNDS: THE "TITANIC."

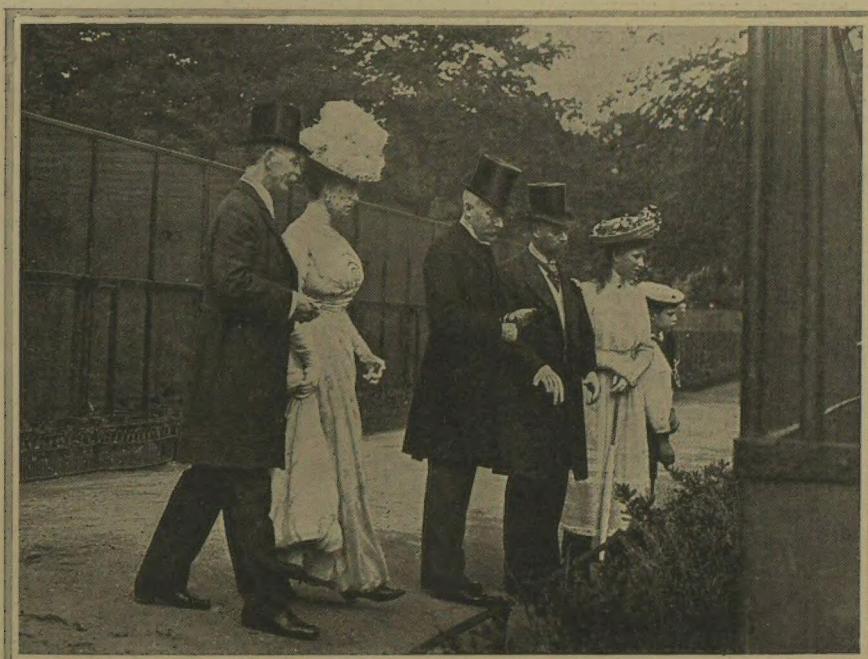
The "Titanic," sister of the "Olympic," the first 45,000-tonner in the mercantile marine of the world, was launched on the 31st of May. The two vessels together have cost £3,000,000. The length of the ship between perpendiculars is 882 feet, her breadth is 92 feet 6 inches, her depth 62 feet. She will have a speed of twenty-one knots.



Photo, W.G.P.
STAMPS BY PENNY-IN-THE-SLOT: A NEW
AUTOMATIC MACHINE IN OXFORD CIRCUS.
As we have indicated, the automatic machine here illustrated, which supplies postage-stamps on the well-known penny-in-the-slot system, has been set up in Oxford Circus. It is anticipated that it will fill a long-felt-want, especially on Sundays.



Photo, Central News.
LATHAM UNLUCKY, YET LUCKY AGAIN: THE AIRMAN LEAVING
HIS WRECKED AEROPLANE ON A SHED-ROOF.
Mr. Hubert Latham had an unlucky accident at Brooklands on Whit Monday, but was lucky enough to escape injury. His machine fell on the roof of one of the sheds, its bow imbedding itself in it. Mr. Latham, who was strapped to his seat, was, as we have said, not only unhurt, but was soon flying again on a different machine. He is here seen leaving the wreck.



Photo, Central News.
THE KING VISITING HIS OWN COLLECTION AT THE "ZOO": HIS MAJESTY AND THE
QUEEN VIEWING THE SOUTH AFRICAN BIRDS, BEASTS, AND REPTILES.

The King, with the Queen, the Prince of Wales, Prince George, and Princess Mary, went to the "Zoo" on Sunday last to inspect the collection of South African birds, beasts, and reptiles presented to his Majesty and by him given to the care of the "Zoo." The royal visitors were much interested, and before leaving, His Majesty expressed his great satisfaction at the manner in which the collection had been housed. The party were accompanied on their tour of inspection by the Duke of Bedford, the President of the Society, and Dr. Chalmers Mitchell, the Secretary.



Photo, Illus. Bureau.
THE KING AS HEAD OF THE ARMY: HIS MAJESTY SETTING OUT TO INSPECT
THE TROOPS AT ALDERSHOT.

The King left Buckingham Palace on the morning of Whit Monday and arrived at Aldershot shortly after one o'clock, there to take up his quarters in the Royal Pavilion, where he had arranged to stay until the Thursday. During the afternoon, accompanied by an escort of the Bays with the Royal Standard, he rode through the lines of the Cavalry and Infantry Barracks, saw some of the Territorials at work at Ash Ranges and at No. 4 Ranges, and graciously expressed his appreciation of the good work the Territorials were doing.



THE LATE REV. GEORGE BODY, D.D.,
Canon of Durham for Twenty-eight Years.

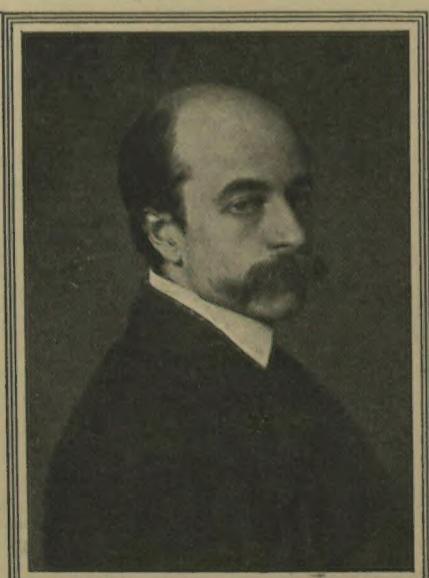
was a Devonian by birth, having been born at Cheriton Fitzpaine in 1840. His work among the Durham miners was known far and wide, and every Lent he came to London and preached several sermons in West-End churches to raise funds for the cause he had so much at heart. He had formerly held curacies at Wednesbury, Sedgley, and Wolverhampton, and, from 1870 to 1884, the Rectory of Kirkby-Misperton in Yorkshire.

Lord Gifford, who died suddenly last Monday, won his Victoria Cross in the Ashanti Campaign of 1873-4, in which he served with the 24th Regiment (South Wales Borderers). In the following year he was on Lord Wolseley's staff, and in 1879 he fought in the Zulu War. In 1880 he was appointed Colonial Secretary for West Australia, and Senior Member of the Legislative Council. Two years later he retired from the Army, and he was then for five years Colonial Secretary for Gibraltar. He had succeeded his father in the Peerage in 1872.

It is fortunately rare for British Judges to be made the object of a violent assault, such as that on Justices Ridley and Bucknill after the Hull election petition case. Much sympathy was naturally felt with Sir Henry Seymour King, unseated after representing Central Hull, as a Conservative, for twenty-five years, but this need not have been expressed in lumps of coal hurled at the heads of his Majesty's Judges. Sir Henry is head of the well-known firm of Indian agents, Henry S. King and Co. In 1901-2 he was Mayor of Kensington.

The artist who has been selected to paint the official picture of the Coronation ceremony in Westminster Abbey is Mr. John Henry Frederick Bacon. He is the second son of the late Mr. John Cardenall Bacon, and was born in 1865. He became an A.R.A. in 1903. Mr. Bacon has begun work on the picture at once, and it has been arranged for all the chief personages taking part in the Coronation to give him separate sittings. The picture will probably be about twenty feet long. It will be remembered that Mr. Edwin Abbey painted the official picture of King Edward's Coronation.

Among the appointments made by the King of officials to perform services at the Coronation are those of the Duke of Abercorn as High Constable of Ireland, and of the Marquess of Waterford to bear the Queen's Sceptre with the Cross.



MR. J. H. F. BACON, A.R.A.,
Who has been appointed to Paint the Official
Picture of the Coronation.

Personal
Notes. Canon
Body, who died on Monday last, was a familiar figure in Durham, where he had held his Canonry since 1883; but he

THE LATE LORD GIFFORD, V.C.,
A Distinguished Soldier and Colonial
Administrator.
Photograph by Mills

SIR HENRY SEYMOUR KING,
Whose Unseating at Hull was the
Occasion of an Attack on the Judges.
Photograph by Russell

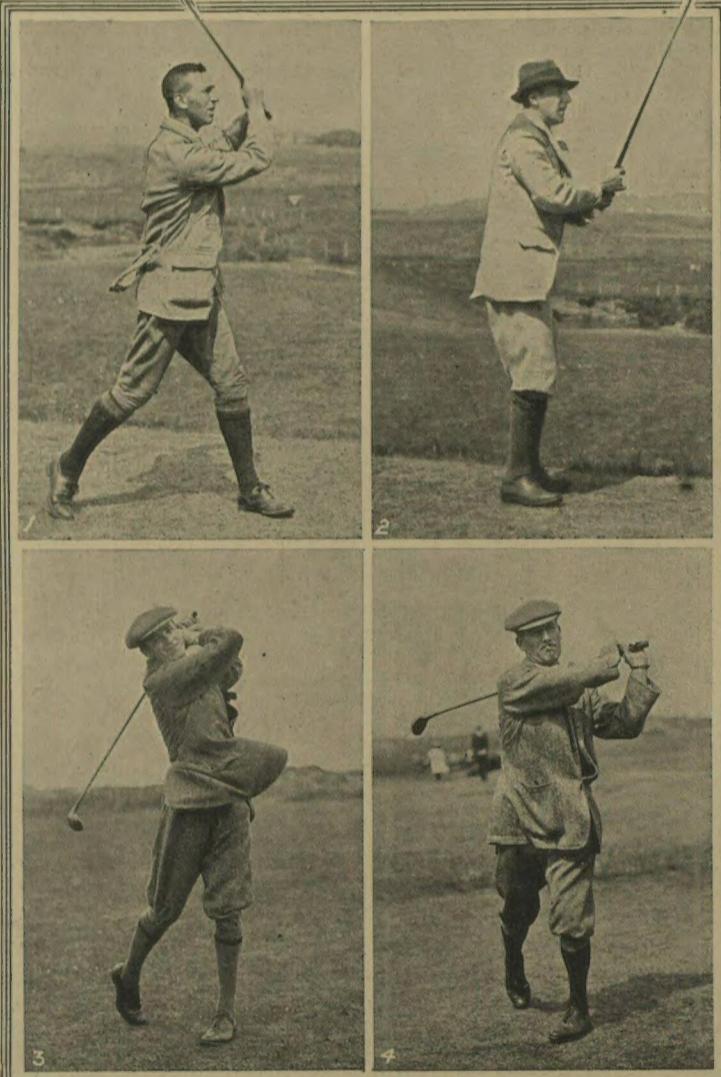
PORTRAITS & WORLD'S NEWS.

championship three times. He beat Mr. E. A. Lassen in the final, over thirty-six holes, by four holes up and three to play. In the semi-final he had defeated Mr. Gordon

Sandwich, and in 1901 at St. Andrews. He has also been three times runner-up, in 1892, 1893, and 1896. He won the Open Championship in

1892 and 1897, and has four times won the Irish Open Amateur Championship. Mr. Lassen, who was born at Bradford in 1876, won the Amateur Championship, at Sandwich, in 1908; has twice played for England v. Scotland, and three times won the Yorkshire Golf Championship. Mr. Gordon Lockhart has won the *Times* Trophy, with Mr. R. Andrew, three times, and several other golf prizes. Mr. L. B. Stevens is an Englishman resident in Glasgow, and a distinguished member of several Scottish clubs.

When Mr. Dillon met with his accident on Monday he was motoring from Dublin to visit Canon Quinn, of Camlough, who was celebrating the golden jubilee of his ordination. The car broke down at Swords, and another was hired to complete the journey. The second car struck against a culvert near the village of Longfield at the foot of Slieve Gullion. On the arrival of a doctor Mr. Dillon appeared to be so seriously injured that a priest was summoned to administer the last sacraments. Subsequently, however, he recovered sufficiently to be driven back to Dundalk County Infirmary, where he passed a good night, and has since made such progress that it is hoped he will soon be in his usual health again. Mr. Dillon sat as a Nationalist for Tipperary from 1880 to 1883, and since 1885 has represented East Mayo. He was born in 1851.



THE AMATEUR GOLF CHAMPIONSHIP: 1. MR. E. A. LASSEN (RUNNER-UP),
2. MR. L. B. STEVENS (SEMI-FINALIST), 3. MR. GORDON LOCKHART
(SEMI-FINALIST), 4. MR. H. H. HILTON (WINNER).
Photographs by Montague Dixon and L.N.A.

The Duke of Abercorn, who was born in 1838, is the second holder of the title, having succeeded the first Duke, his father, in 1885. He sat in the House of Commons, as a Conservative, for Donegal, from 1860 to 1880, and he was for twenty years Lord of the Bedchamber to King Edward, as Prince of Wales. The Marquess of Waterford was born in 1875, and succeeded his father, the fifth Marquess, in 1895. He is a son-in-law of Lord Lansdowne, whose youngest daughter, Lady Beatrix Frances Fitzmaurice, he married in 1897.

This year's Amateur Golf Championship ended at Prestwick last week, in the victory of Mr. H. H. Hilton, who has now gained the

Lockhart by four and three, while Mr. Lassen had beaten Mr. L. B. Stevens by two up. Mr. H. H. Hilton

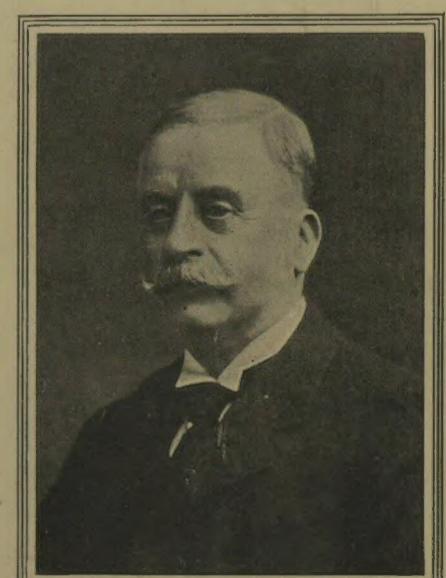
sented the garter to the Sovereign, who, assisted by two senior Knights Companions, buckled it on to the left leg, the Registrar meanwhile reading the Admonition. Next, the riband and George were handed to the King, who likewise fastened them on to the shoulder. Then followed the investiture with the surcoat, girdle, and sword in a similar manner. After the procession to the chapel the new Knight was installed by the two senior Knights, who placed his cap and feathers on his head, and seated him in his stall. The new Knight then rose in his place, and made his double reverence, whereupon the two senior Knights, after embracing and congratulating him, returned to their stalls.

THE MARQUESS OF WATERFORD,
Who has been Appointed to Bear the Queen's
Sceptre with the Cross at the Coronation.

was born at West Kirby in 1869. His previous victories in the Amateur Championship were in 1900, at



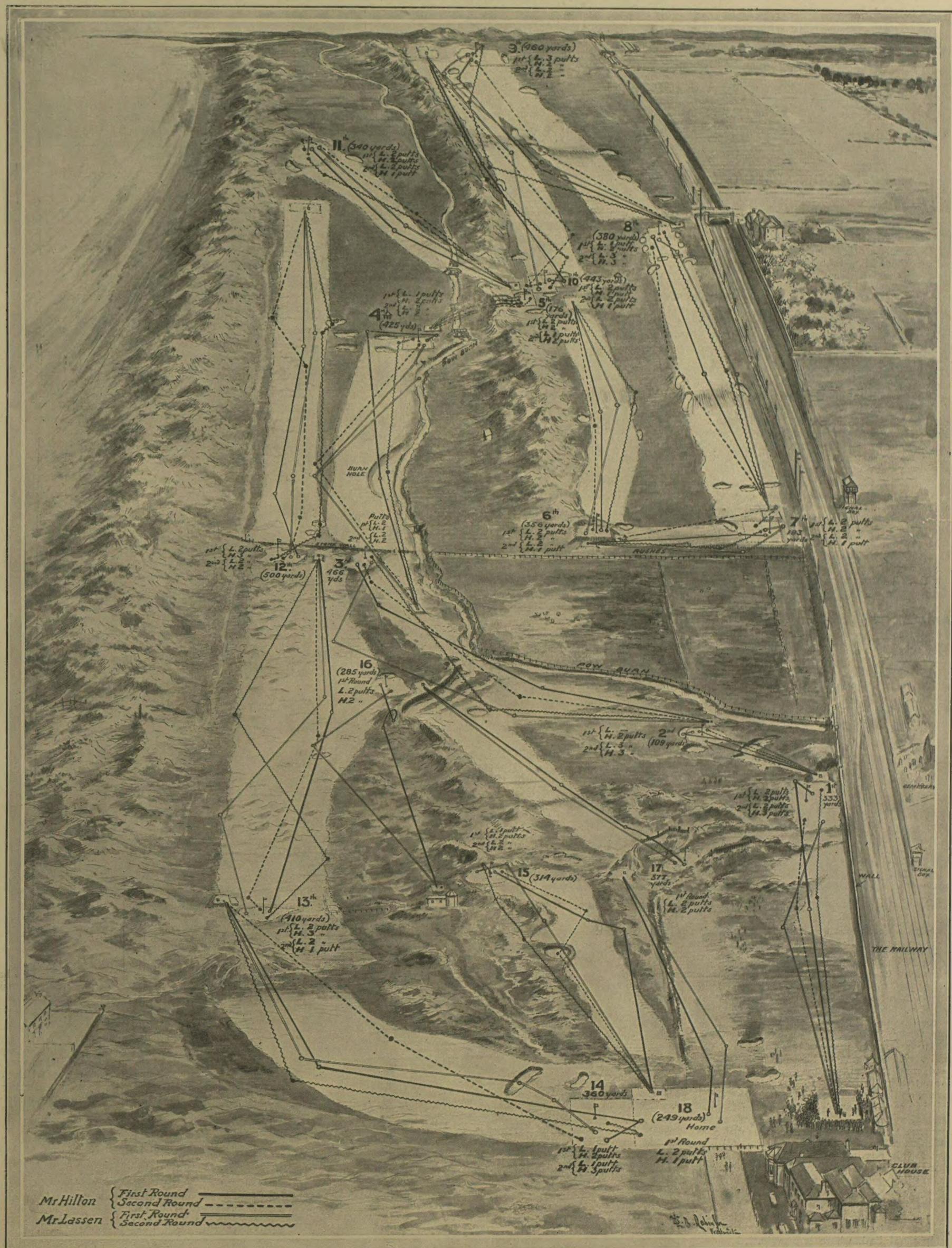
Photo. Lafayette, Dublin.



THE DUKE OF ABERCORN,
Appointed to be High Constable of Ireland
at the Coronation.

STROKES WHICH MADE A CHAMPION AND LOST A CHAMPIONSHIP.

THE DRIVES AND PUTTS IN THE AMATEUR GOLF CHAMPIONSHIP FINAL.



EVERY STROKE OF THE GAME WHICH DECIDED WHO SHOULD BE AMATEUR GOLF CHAMPION: THE ACTUAL PLAY OF MR. H. H. HILTON AND MR. E. A. LASSEN IN THE FINAL.

Our Drawing, as we have indicated, shows the course taken by the ball after every stroke in the Amateur Golf Championship final, which, as all the world knows, was won by Mr. H. H. Hilton (Royal Liverpool), who beat Mr. E. A. Lassen (Lytham and St. Anne's) by

four up and three to play. Mr. Hilton has twice before been amateur champion, having been successful at Sandwich in 1900, and at St. Andrews in 1901. He was runner-up in 1892, 1893, and 1896. Mr. Lassen won the amateur championship in 1908.

DRAWN BY W. B. ROBINSON, OUR SPECIAL ARTIST AT PRESTWICK.

ARCHÆOLOGY

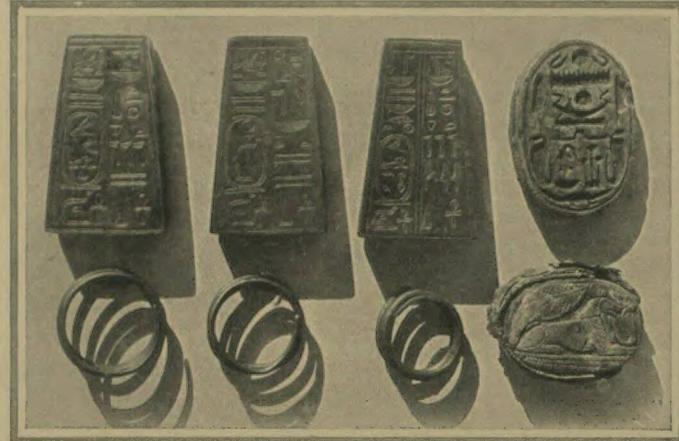
THE GREAT SPHINX & THE PYRAMID OF KHEOPS
GIZEH—EGYPT.PROFESSOR JOHN GARSTANG'S
DISCOVERIES AT MEROË.

IT is announced that Lord Kitchener will inaugurate an exhibition to be held in the rooms of the Society of Antiquaries, Burlington House, Piccadilly, from the 16th to the 28th of June. There the London public and our visitors will have an opportunity of inspecting the remarkable antiquities recently discovered by Professor John Garstang on the site of Meroë, the ancient Ethiopian capital in the Sudan. Lord Kitchener has naturally taken the greatest interest in these researches; in fact, in January last, accompanied by the Sirdar and Lady Wingate, he visited the scene of excavations while the work was in progress, and spent a long day in examining the various monuments and buildings that the spades of the excavators had brought to light. Some of these discoveries, as already announced in these columns, were of a deeply interesting—indeed, sensational character.

The brief telegrams sent from time to time by Reuter's agents at Khartoum told us of palaces, temples, city walls and gates, a quay and harbour, all newly brought to light. These, of course, can only be seen here by photographs; but there will be exhibited, we understand, specimens of the royal treasure in golden nuggets and jewels, found late in the season, as well as the new Imperial Bronze Head discovered during the early days of the work.

This head proves to be one of the finest specimens of Roman art that time has preserved to us. This portrait

ONE OF THE FINEST SPECIMENS OF ROMAN ART EXTANT FOUND AT MEROË: THE IMPERIAL BRONZE HEAD BELIEVED TO REPRESENT GERMANICUS (B.C. 15—A.D. 19).



FOUND IN COMPANY WITH GOLD NUGGETS IN A TREASURE-JAR AT MEROË: ROYAL JEWELS, MONEY-RINGS OF GOLD, AND SCARABS.

head inclined slightly to the right. The features, in obedience to classical Roman models, are severe; indeed, the mouth suggests an almost ferocious trait of character.

found in the centre of the hall a massive pedestal of stone, which might have served as a support for a heavy equestrian statue. Whether this head belonged to such a statue or to some other monument is not clear, for it was found just outside the threshold. It will be recalled that nearly two years ago Professor

Garstang, on behalf of the Liverpool Institute of Archaeology, undertook these excavations by invitation of Professor Sayce, on behalf of the Government of the Sudan. He has been assisted throughout by Mr. Horst Schliephack, and has employed latterly as many as 600 workmen to complete the immense clearances which the nature of the site demands. The funds for this work have been privately subscribed, with the co-operation of several museums, including those of Brussels, Edinburgh, Copenhagen, and Munich, which all share in the movable antiquities discovered.

During his first year's work Professor Garstang located and partly excavated the great temple of Amon, the centre of the Ethiopian theocracy; and also showed that the tradition of a remarkable Solar Temple recorded by Herodotus was well founded, by the discovery in the desert of a cloistered building with a glazed sanctuary raised aloft in the middle, the whole dedicated to the Sun-God. Various other discoveries, such as the necropolis with tombs of non-Egyptian character, a temple of Isis, with two gigantic royal statues, and a temple dedicated to the Lion-God, showed the importance of the site from a historical and archaeological point of view, and convinced the explorers that the work must go forward at any cost. During the past season, therefore, excavation was re-

IN THE PRECINCTS OF THE CITY OF MEROË, THE ANCIENT ETHIOPIAN CAPITAL
IN THE SUDAN: COMMENCING AN EXCAVATION.IN THE ROYAL PALACE OF CANDACE, QUEEN OF MEROË: A WORKMAN
DISCOVERING A JAR CONTAINING ROYAL TREASURES.

With regard to the second of these photographs, it should be noted that the workman is shown at the moment of finding an earthenware jar full of gold, part of the royal treasure hidden in ancient times under a wall near the entrance to the treasury of the royal palace of Queen Candace. The photographs on this page were kindly supplied by Professor John Garstang.

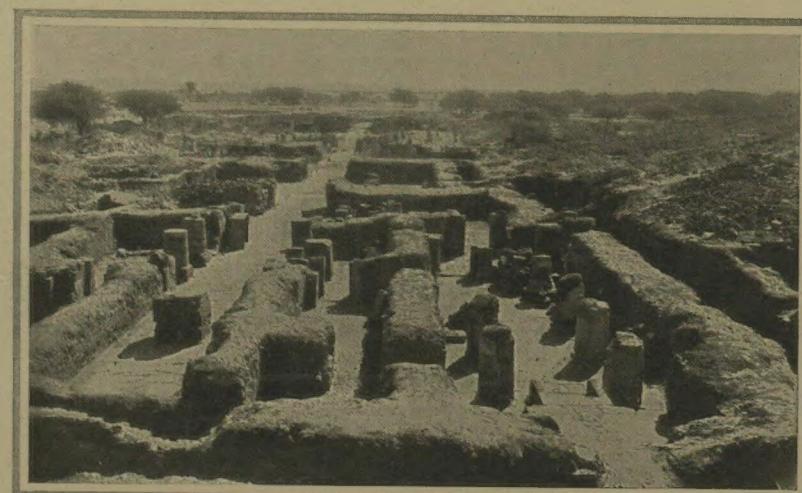
is thought by Professor Garstang and other archaeologists with whom he has consulted to represent Germanicus (B.C. 15—A.D. 19), whose features have been best known hitherto from his bust in the Capitol, and from the coins of his age. At any rate, it is clear, by comparison with other well-known sculptures, that it belongs to the Age of Augustus, and represents a member of the Claudian family. How it came to Meroë, where it was found, must remain a matter of conjecture, but we are told by Tacitus that Germanicus visited Aswan, on the southern frontier of Egypt, and so it is possible that he met there the Ethiopian ambassadors, and through them presented his portrait to Queen Candace, or one of her predecessors on the Ethiopian throne. It is alternatively possible that a bronze statue of Germanicus was erected at Aswan in commemoration of his visit, and carried off as a trophy by the Ethiopians in a raid.

However that may be, it was brought to the light of day by Professor Garstang and his staff in December last, amid the ruins of a columned and painted hall, where it was buried some three yards below the surface. Fortunately, it seems to have been carefully buried in a pocket of clean sand, so that it has suffered no damage, and remains, with the exception of a few signs of age, in its original state, perfect in every feature. The whole head is of bronze, and a special feature is the fact that the eyes are preserved. These are of alabaster; the iris is inlaid with some form of stone, and the pupil in the centre seems to be of luminous glass set in a small ring of bronze; even the eyelashes of the image remain. The pose is that of a man looking somewhat down, with the

eyes, however, are thoughtful, and the general expression of the upper part of the face is reposeful and pleasing. The ears are large, and stand out somewhat

sumed on an even greater scale, thanks chiefly to some generous private donations which brought the funds available for the season's work to nearly £2000.

The Sudan Government also gave the excavators numerous facilities, which included the construction of a railway-siding, the supply of great water-tanks, and the privilege of stopping trains for the provisioning of the camp and other details of organisation. The result of the season's work more than rewarded anticipations, which were already high. During the first few days the party, which now included among its members also Mr. R. Horsfall, of Liverpool, and was later joined by Professor Sayce and Major Rhodes, traced out the limits of the ancient citadel, and upon excavation found that it was surrounded by a stone wall five yards thick, which was still in one place preserved to a height of fourteen feet, but must have been in antiquity an extremely formidable defence. In the middle of this enclosure were two prominent mounds. One of them covered the spot in which the bronze head was discovered; while the other consisted of the ruins of two royal palaces, which were completely excavated. It was in one of these that Professor Garstang found the jars of gold and royal jewels, already mentioned. Another exquisite object, which also will be on view, is a small cameo of black and white horses galloping. Altogether, this should prove to be the most attractive archaeological exhibition of recent years, for the discoveries illustrate to us an unknown civilisation that is famous in tradition. We notice also that an ample report of the first season's discoveries is just published by the Clarendon Press under the title, "Meroë, the City of the Ethiopians."



THE CENTRE OF THE ETHIOPIAN THEOCRACY: THE REMAINS OF THE GREAT TEMPLE OF AMON, LOCATED AND EXCAVATED BY PROFESSOR GARSTANG.

When Professor Garstang began his work, not a wall of the great temple was visible.

from the head. The hair is dressed in the curling fashion conventional in works of that time. The head altogether is twice the natural height, and is therefore almost colossal in its proportions. It must have been fitted on to a body or pedestal carved in wood or stone; indeed, the excavators

BUOY-LAYING FOR THE CORONATION: NAVAL REVIEW PREPARATIONS.

DRAWN BY N. SOTHEBY PITCHER.



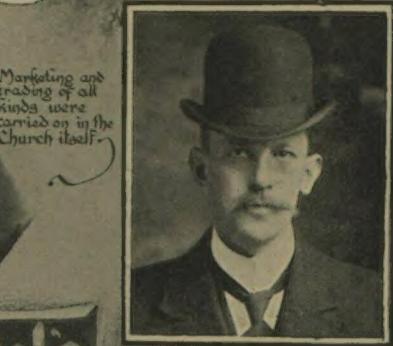
MOORINGS FOR "DREADNOUGHTS": THE ADMIRALTY STEAMER LAYING DOWN ONE OF THE GREAT IRON BUOYS.

Our Artist describes his drawing as follows: "Laying down the buoys to which the 'Dreadnoughts' will moor at Spithead at the Coronation Review.—The drawing shows the Admiralty steamer swinging out one of the great iron buoys. The boats accompanying the steamer are standing by ready to shackle on the iron saucer-shaped 'sinkers' when the buoy is in position. Large buoys (such as the one shown) are usually anchored with four

of these 'sinkers,' which are made fast to the buoy with stout cables. The 'sinkers,' which are hollow, act in a very simple way, and keep the buoy anchored to the bottom by suction. To moor a modern battle-ship the buoys are placed about 550 feet apart. In picking up the mooring-buoy, the ship has cables unshackled from the anchors." The Coronation Review, it will be remembered, is to take place on June 24.



MRS. JOHN SPOTTISWOODE
(SYBIL SPOTTISWOODE),
Whose new Story, "Her Husband's
Country," is to appear shortly.
Photograph by Lambert and Lambert.



MR. C. J. CUTCLIFFE HYNE,
Whose new Novel, "The Escape
Agents," has been published by
Mr. Werner Laurie.
Photograph by Elliott and Fry.

At the Sign of St. Paul's

ANDREW LANG ON THE IDENTITY OF SHAKESPEARE.

resolute and ceaseless combatant. He is the glutton of the literary Fancy. He both takes and gives punishment with cheerful fortitude and alacrity. Mr. Greenwood's favoured pitch or battle-ground is his theory that the plays attributed to Shakespeare are (in so far as they have any individual author at all), the works of Somebody Else. About that Somebody Else Mr. Greenwood knows nothing, not even his name, except that he must have been "a clayver man," as Lord Frederick Verisophit admitted. My regret is that, while I differ from Mr. Greenwood about this opinion of his, he either does not differ from me about my favourite fads and paradoxes, or does not combat them. Ah, if Mr. Greenwood held strong views, not my own, about the Origin of the Homeric Poems, the Origin of Religion, the Origin of Totemism, the characters of Jeanne d'Arc and of Queen Mary, the Origin of Cricket, and the Spook Question, one could always be sure of "having a match," of finding an opponent to play against. However, Mr. Greenwood only plays at the Shakespeare-Problem game. His last book, "The Vindicators of Shakespeare, a Reply to Critics," bears no date that I can discover; the pleasing name of the publisher is Sweeting.

If I may put Mr. Greenwood's theory shortly, he holds that there was an actor—no genius—named William Shakspere, and so signing himself: if his handwriting may be interpreted. I do not see that it was worse than the old handwriting of his age. Let Mr. Greenwood take my "Mystery of Mary Stuart," p. 364 (1901), and try to decipher the second signature in the page of facsimiles. Next there was a pseudonymous paragon of genius who chose to sign two of his poems "William Shakespeare." To him, who ever he may be, the plays are attributed. The world has ever believed that the actor signing "William Shakspere" and the poet whose name is given as "William Shakespeare" are one and the same human being.

The actor's fellow-players certainly believed this, which they would not have done had the player Shakespeare been an unliterary fellow, for they were clever men living in a very literary society.

However, it is Mr. Greenwood's argument that the

many contemporary allusions to Shakespeare the poet do not identify him with Shakspere the actor. When they do, Mr. Greenwood tries to argue himself out of the fact.

Thus Davies has an epigram on the actor, in which the actor is spoken of as "Our English Terence"; that is, our chief English author of comedies. The way out is: (1) Shakespeare also wrote tragedies. But, if Davies had to call Shakespeare both a tragic and comic writer, he would need to have said, "Our English Terence and Euripides" (or any other Greek or Roman tragic poet), which was not an easy thing to do in rhyme. Next (2) Terence complained that spiteful folk averred that great personages, unnamed, continually composed along with him. (Mr. Greenwood here quotes an American ally.) Cicero says that the elegance of the style of Terence caused people to think that his plays were really written by C. Laelius. Oh, literary gossip! Nobody ever writes his own book! Much of Fanny Burney's second novel was said to be by Dr. Johnson. An English novelist's books are attributed to "his wife, who is a Zulu." However, the theory seems to be that when Davies called Shakespeare "our English Terence," he meant "our Englishman who, like Terence, gives out, for his own, plays written by some English C. Laelius." If so, Davies knew the Secret. It was common property, but it never leaks out in contemporary criticism, as the other absurdities concerning Terence and Dr. Johnson do come out. If Mr. Greenwood can really believe that all the Elizabethan poets and critics who applaud Shakespeare's poems and plays believed that the actor was not their author, I can only envy his gift of faith. When we speak of Grote's or Hallam's history, we do not say "Grote the Banker," or

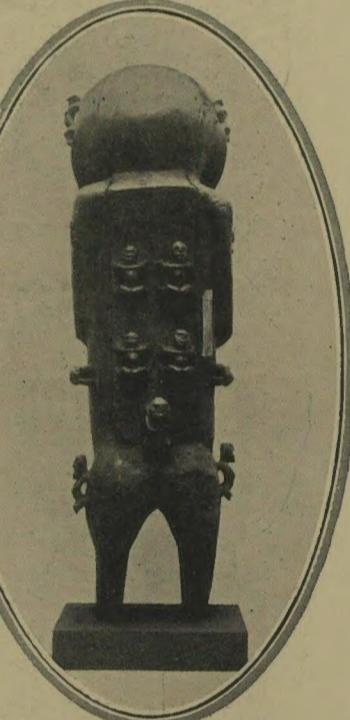
"Hallam, the man in the Civil Service." People don't identify thus an author whose identity is universally known. It is when two conspicuous persons of the same name are contemporaries, that we read of "Judas, not Iscariot."

Mr. Greenwood, if I understand him, admits that Ben Jonson knew the actor well, "Mr. Shakespeare, my Beloved." But Ben assigned the plays to the actor, and this (if I follow Mr. Greenwood) was a "justifiable falsehood," like Scott's reply to impudent questioners: "I did not write the Waverley Novels."

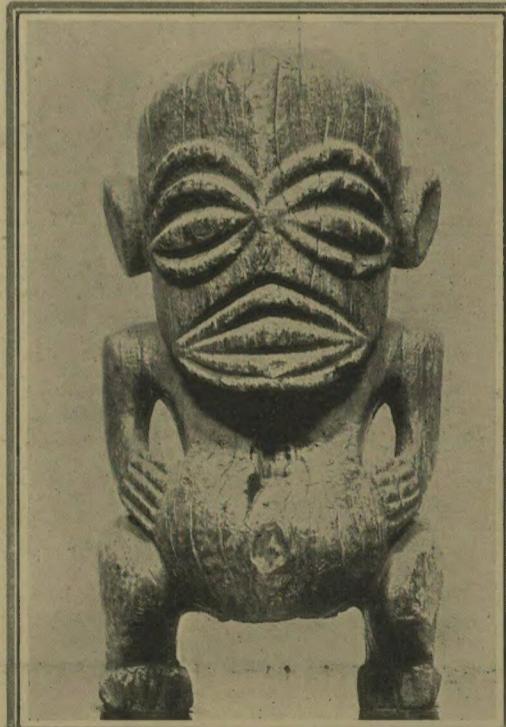
The cases are not parallel. They would be more akin to a parallel if Moore had kept asserting, with no conceivable motive, that "Mrs. Radcliffe, my Beloved, wrote the Waverley Novels."



THE HAWAIIAN MARS: AN IDOL OF BASKET-WORK COVERED WITH FEATHERS.
This helmeted head of a war-god from the Hawaiian Islands, three to four feet in height, is made of basket-work covered with small red feathers. The teeth are those of porpoises, and the white of the eye is made of a kind of pearly shell.



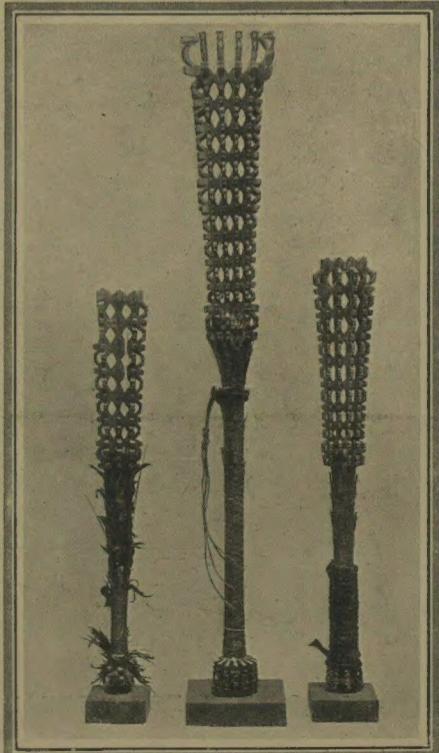
THE JUPITER OF THE POLYNESIAN OLYMPUS: TANGAROA UPAO VAHU (BACK VIEW).
Tangaroa Upao Vahu was the supreme god of Polynesia. The figure came from the island of Rurutu, in the Austral group. It is hollow, and contained a number of small idols. Our photograph shows the back, which can be opened. The features of the face are formed by small figures similar to those here visible.



THE POLYNESIAN GOD OF FISHING: TARIANUI, OR "GREAT EARS."
Tarianui, which, being interpreted, means "Great Ears," was the Polynesian god of fishing, and images of him were carried by fishermen on the prows of their canoes. This figure, which is something under two feet high, came from Rarotonga, in the Hervey Islands.

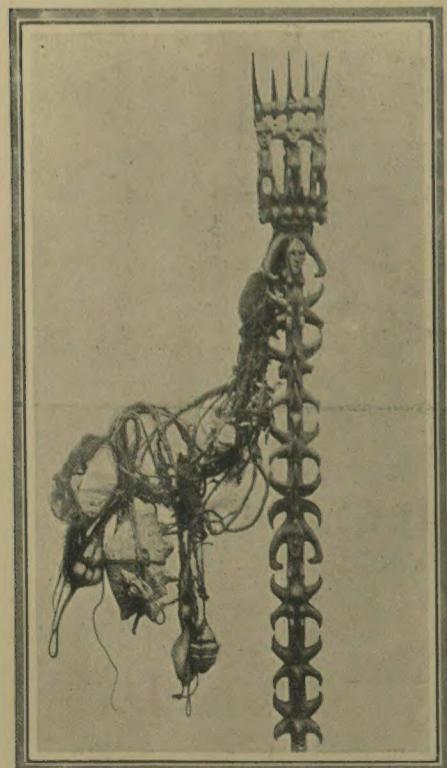
SOLD TO THE NATION AT A PATRIOTIC PRICE: POLYNESIAN IDOLS.

Gratitude is due to the London Missionary Society for accepting from the British Museum £1000 (a price much below their market value) for its remarkable collection of old Polynesian idols brought over by missionaries in the first half of the last century, and for some time lent to the Museum by the Society. We are indebted to the London Missionary Society for kindly lending us these photographs for reproduction.



GODS, BUT NOT IN THE IMAGE OF MAN: "DISTRICT GODS FROM MANGAIA."
These "district gods," as they are described by the British Museum, came from Mangaia, in the Hervey Group. They are from four to five feet high, and elaborately carved. The stems are bound round with cord, rather like the handle of a cricket-bat.

NOT COMPARABLE TO THE VENUS OF MILO: A GODDESS FROM THE HERVEY ISLANDS.
This wooden image of a goddess from the Hervey Islands is about two feet high. It is carved, says the British Museum label, "in the style of Aitutaki." The most partial enthusiast could hardly compare it, as some have the Chinese ceramic figure of Vajrapani illustrated in our issue of May 27, with the Venus of Milo.



LIKE NOTHING IN HEAVEN ABOVE OR IN THE EARTH
BENEATH: "AN IDOL OF PECCULAR FORM."
This "idol of peculiar form," as it is designated by the British Museum, consists of a pole about seven feet high, with spikes like talons all the way up, and six small figures at the top. Various objects—shells, bones, and stones—hang from it by cords of fibre.

SEEKING A MILLION IN THE SEA: THE "LUTINE" TREASURE-HUNT.

FROM THE PAINTING BY FRANK H. MASON; AND PHOTOGRAPHS BY ILLUSTRATIONS BUREAU.



1. THE ENDEAVOUR TO RECOVER COIN AND SPECIE FROM THE "LUTINE," SUNK IN OCTOBER 1799: THE GREAT SUCTION-PUMP AND DISCHARGE-PIPE AT WORK.
 3. LOST OFF AN ENTRANCE TO THE ZUYDER ZEE WITH A £1,217,000 CARGO: H.M. 32-GUN FRIGATE "LUTINE."
 4. THE PIPE WHICH, IT IS HOPED, WILL REVEAL THE TREASURES OF THE "LUTINE": THE 20-INCH SUCTION-PUMP.

On the night of Oct. 9, 1799, or on the following morning, the "Lutine," a 32-gun frigate of the British Navy, was lost off one of the entrances to the Zuyder Zee. Aboard her was a cargo of coin and specie valued at £1,217,000. Since that time £100,824 of this sum has been recovered, the bulk of it in 1800. Recently the "Lutine" was located again, and every

2. IN THE HUGE SIEVE THROUGH WHOSE MESHES NOTHING LARGER THAN HALF-A-SOVEREIGN CAN PASS: TURNING OVER THE MATERIAL RETAINED BY THE DEVICE.
 5. THE SEEKERS OF SUNKEN TREASURE AT WORK: THE SUCTION-PUMP DISCHARGING MATERIAL INTO A GREAT SIEVE ON A LIGHTER.

effort is being made to raise her cargo of treasure. A huge suction-pump is sucking away the sand, etc., covering the wreck, which for 112 years has lain buried thirty feet deep. The material drawn up is discharged into a sieve on a lighter. It was reported recently that divers had only nine feet to go before getting to the bottom of the wreck where the specie is.

“THE HOUSE” IN TURKEY: THE CONSTANTINOPLE STOCK EXCHANGE.

DRAWN BY FRITZ KOCH-GOTHA.



1. BY NO MEANS AS SMART OR AS EXCLUSIVE AS THE CITY CARLTON: THE LARGE DINING-ROOM OF THE RESTAURANT IN THE EXCHANGE.
2. WHERE POLISHED MAHOGANY AND “PARTNERS’ DESKS” ARE NOT: A BROKER’S “OFFICE.”

2. MAKING TWO BARGAINS AT ONCE: A MEMBER OF THE CONSTANTINOPLE STOCK EXCHANGE BUYING TURKISH BONDS AND TONGUES AT THE SAME TIME.
4. THE STREET AS STRONG-ROOM: THE SAFES OF BANKERS EXPOSED IN THE PUBLIC WAY.

The Constantinople Stock Exchange, which is situated in Galata, that suburb of Constantinople which is sacred to bankers and shipping agencies is not, many will acknowledge, regarded by the great banks of Constantinople with the unquestionable respect given to the Stock Exchanges of London and other European capitals, though, as a correspondent points out, it is just as easy to lose money there as it is in other quarters.—

[Continued opposite.]

A STOCK EXCHANGE OPEN TO STRANGERS: TURKEY'S "HOUSE."

DRAWN BY FRITZ KOCH-GOTHA.



1. WATCHING AN INSTITUTION WHICH DOES NOT WORRY MUCH ABOUT THE
CONSTANTINOPLE STOCK EXCHANGE: GUARDING THE OTTOMAN BANK.

2. MUCH GESTICULATION, LITTLE BUSINESS: TURKISH BONDS ON OFFER AT THE
CONSTANTINOPLE STOCK EXCHANGE.

3. IN THE STREET IN "THE HOUSE": IN THE HALL OF THE CONSTANTINOPLE STOCK EXCHANGE, THROUGH WHICH THE PUBLIC HAS RIGHT OF WAY, AND WHERE,
OBVIOUSLY, THERE IS NO OBJECTION TO STRANGERS.

Continued.

Business, as our Drawings make evident, is carried on in a manner very different from that which obtains here. What would the London Stock Exchange, with its abhorrence of strangers in the House, think of a Stock Exchange through the chief hall of which the general public has right of way? Are we not well aware that the members of the London Stock Exchange are very keen to detect the presence of a stranger, and have very effectual methods of facilitating his departure!

GAINSBOROUGH'S "MUSHROOM GIRL".

By P. G. KONODY.

THE late Mr. C. Weitheimer, through whose hands passed so many of Gainsborough's finest masterpieces, had before his death in his collection two large paintings by that master, which, quite apart from their exceptional artistic importance, are of supreme interest—the one as practically the only existing document of an event in the artist's life to which pages are devoted by all his biographers: his quarrel with his officious friend and patron, P. Thicknesse, over a *viol di gamba*; the other as a document from which future generations can read the master's method of working. It is with the second of these pictures, which was originally called "The Haymaker and the Sleeping Girl," but is now known as "The Mushroom Girl," that I propose to deal in these notes, leaving the other, the portrait of Anne Ford, afterwards Mrs. Thicknesse, for a future article.

"The Mushroom Girl," which, perhaps owing to the very fact that it is not entirely finished, and therefore represents the artist's conception in all its spontaneous freshness, is the most entrancing of all Gainsborough's rustic genre pictures, has an unbroken pedigree from the time the painter was working at it, towards the close of his career, perhaps in 1785, to the present day. Indeed, this pedigree may be said to go further back than the day on which Gainsborough started upon the actual painting, since a preliminary crayon or charcoal sketch for the picture—further guarantee of Gainsborough's authorship, if there were not sufficient internal evidence to make such guarantee unnecessary—is reproduced by lithography in Part I. of a very rare album published by J. Dickinson in 1825, and dedicated "by permission" to Sir Thomas Lawrence, P.R.A., which contains, to quote the wording of the title-page, "Studies of Figures selected from the Sketch Books of the late Thomas Gainsborough, R.A. (never before published), executed in Lithography in exact imitation of the Original Drawings by Richard Lane."

Fulcher, in his "Life of Gainsborough," gives a full explanation of the circumstances which account for the picture leaving the artist's studio before it was entirely finished. At the time, when he was working at it, he was frequently assisted by his nephew Gainsborough Dupont, who is not only responsible for many replicas of his uncle's works to serve as models for the mezzotint-engravers, but probably had a far larger share in the painting of the more famous artist's portraits than is generally realised, although he certainly is not the painter, as has been repeatedly asserted, of the famous "stolen Duchess."

"One day," we are told by Fulcher, "in high good humour, Gainsborough offered . . . Mr. Dupont the choice of any picture in the painting-room. The 'Mushroom Girl,' though in an advanced stage, was not quite finished, and the young artist judiciously selected that picture as affording him an opportunity of observing how his uncle laid in his colours and proceeded to the completion of his works. The story of Cymon and Iphigenia might have suggested the subject. A rustic beauty has been gathering mushrooms, and, wearied with her ramble, has fallen asleep beneath the shade of a rugged elm. Her head rests upon her arm—a gleam of sunshine, piercing through the leaves of a tree, gives a still more lovely bloom to her cheeks. A young peasant stands near . . . a little terrier looking up at the intruder, as if he, too, feared to wake his mistress by the evident duty of barking."

The description, so far as it goes, is correct enough, though it gives but a poor idea of the beauty of this picture, and of the qualities which ensure it so important a position in the life-work of Gainsborough. What first strikes one on looking at the painting, which, now that the discoloured varnish and surface dirt have been removed, appears in all its original freshness and luminosity, is its extraordinary modernism. If it were not for the eighteenth-century sentiment and the eighteenth-century

convention in the treatment of the foliage, which shows the typical arabesque of the conventional landscape backgrounds in Gainsborough's portraits, one might almost mistake the picture for the work of a modern plein-airist. It is flooded with the warm, soft light of the late summer afternoon, which plays about the figures and objects and landscape, striking some passage here with its unbroken force, glancing off there to lighten and liquefy a shadow by its reflected

rays. An even glow of reflected light is spread over the face of the youth, so as to flatten the surfaces and to obliterate the modelling, without, however, destroying the sense of form and roundness, which is retained here, as completely as in the head of the sleeping woman, which, being in direct light, is modelled with all the artifices of light and shade.

The complete unconsciousness of sleep has surely never been rendered in a picture with such convincing truth. It is expressed not only by the closed eyes and the open mouth, but by the muscular relaxation, the temporary lifelessness, of the arms and hands, and of the whole body. This is not a model posing for a sleeping woman, but sleep itself personified. Remarkable, too, is the pictorial unity of the whole composition. The three protagonists—the man, the sleeping girl, and the watching dog—are linked together by something far more telling than mere linear rhythm. Indeed, there is a certain antagonism of opposed lines, which did not enter into the first sketch idea. But this antagonism is counteracted by the concentration of light on the sleeper and by the intensity of the gaze of man and dog, which conducts the spectator's eye immediately to the centre of interest.

Moreover, the diverging lines of the two figures, so contrary to the academic rule of pyramidal composition, which is faithfully adhered to in the charcoal sketch, have left room for that wonderful glimpse of partly wooded hills seen in the far distance and sent back into space by their atmospheric envelope, and by the strong accent of the stile that cuts the picture in half and holds the composition together.

And the whole picture is built up, as it were, without the structural basis of a carefully laboured design, with broad, loose sweeps of the brush, each with a definite purpose, but without definite shape. Probably the slight charcoal scribble was the only preliminary step before Gainsborough attacked the large, bare canvas with his brush charged with thin, transparent pigment to rough-in the broad shapes and masses of colour, and then continued to work over the whole surface to evolve plastic shapes, just as a sculptor gradually moulds his lump of clay into more and more definite form.

The "Mushroom Girl" remained in Gainsborough Dupont's possession until the time of his death, when it passed into the hands of his nephew, Richard Gainsborough Dupont, at whose death it was sold at Christie's in June 1872. That was in the days before the prodigious rise in picture-values, brought about by the artistic ambition of Transatlantic magnates, so that it is scarcely surprising that the price realised on that occasion was only 500 guineas. The picture passed subsequently into the possession of Lord Joicey, from whom it was bought by its late owner, Mr. Charles Weitheimer.

In German art circles keen disappointment is felt at the exposure of the mare's nest raised by Dr. Steinmann's discovery of a "Gainsborough" portrait of Queen Charlotte in the Grand Ducal Palace of Ludwigslust, supposed to be painted in 1765. Every English student of Gainsborough knows that the master never had a royal sitter before he left Bath for London in 1774. The German discovery is presumably one of the many copies of the picture at Buckingham Palace, perhaps from the very hand of that Gainsborough Dupont who was the first owner of the "Mushroom Girl," and who engraved the picture in the Royal Collection in 1790. Mr. J. Greig quotes in "Gainsborough" a letter from Northcote, which refers to this very picture: "His whole length portrait of Queen Charlotte is equally fine. . . . The drapery was done in one night by Gainsborough and his nephew; they sat up all night, and painted it by lamplight. This, in my opinion constitutes the essence of genius, the making beautiful things from unlike subjects."



GAINSBOROUGH'S SKETCH FOR THE "MUSHROOM GIRL".

This Illustration is from "Studies of Figures, selected from the Sketch Books of the late Thomas Gainsborough, R.A. (never before published) executed in Lithography in exact imitation of the Original Drawings by Richard Lane. Dedicated by Permission to Sir Thomas Lawrence, P.R.A., London, Published by D. Dickinson, 114, New Bond Street."



POSSIBLY BY GAINSBOROUGH DUPONT, THE ARTIST WHO WAS THE FIRST OWNER OF THE "MUSHROOM GIRL"; THE "GAINSBOROUGH" OF QUEEN CHARLOTTE, RECENTLY DISCOVERED BY DR. STEINMANN.

A KEY TO ART: HOW GAINSBOROUGH LAID IN HIS COLOURS
AND PROCEEDED TO THE COMPLETION OF HIS WORKS.



FORMERLY CALLED "THE HAYMAKER AND THE SLEEPING GIRL": "THE MUSHROOM GIRL."
"THE MOST ENTRANCING OF ALL GAINSBOROUGH'S RUSTIC GENRE PICTURES."

To quote Mr. Konody's article, which appears on the opposite page—"One day," we are told by Fulcher, "in high good-humour, Gainsborough offered . . . Mr. Dupont the choice of any picture in the painting-room. 'The Mushroom Girl,' though

in an advanced stage, was not quite finished, and the young artist judiciously selected that picture as affording him an opportunity of observing how his uncle laid in his colours and proceeded to the completion of his works."

A NAPOLEONIC TASK: DIRECTING FIFTEEN THOUSAND

DRAWN BY OUR SPECIAL ARTIST.

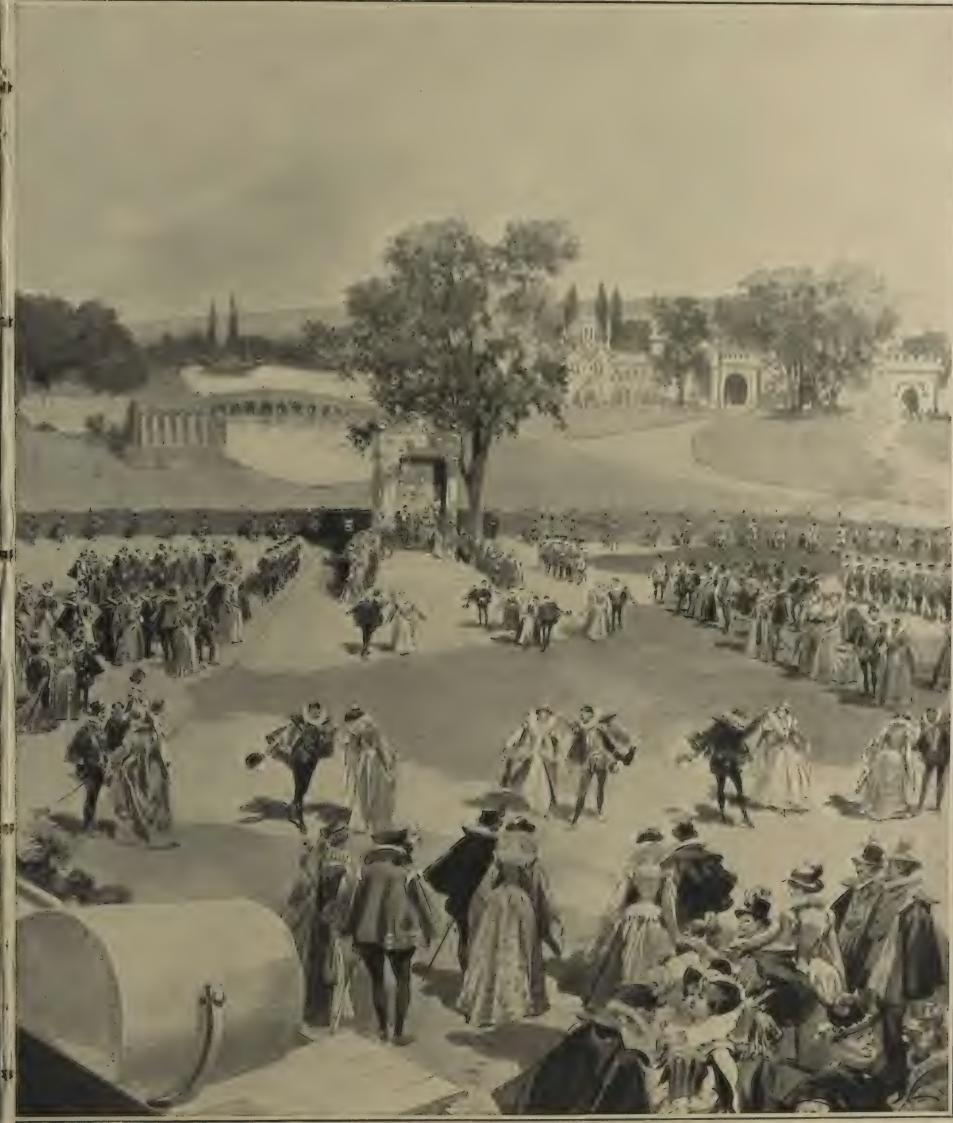
PAGEANTEERS TAKING PART IN THIRTY-TWO SCENES.

FRÉDÉRIC DE HAENEN.



STAGE-MANAGING BY MEGAPHONE AND TELEPHONE: MR. FRANK LASCELLES, THE MASTER OF THE

In illustrating the actual directing of the Pageant of London, we depict what few will deny is the most humanly interesting feature of the whole elaborate presentation. The stage-management of 15,000 pageanteers in 32 scenes by the Master of the Festival: Mr. Frank Lascelles, whose work in that direction is so well known. Mr. Lascelles, accompanied by his chief lieutenants, is stationed in a box situated away up on the far-off heights of the Grand Stand, and by means of an elaborate telephonic system he is able to organise, direct, and instruct the thousands of performers in all parts of the pageant ground. There are, in all, fourteen entrances to the grounds for the performers, and a telephone connects each of these entrances with the Pageant Master's box. When the performance is about to commence, Mr. Lascelles telephones down to the entrances where the performers are waiting for the particular scene or episode in which they are to take part, and they are then marshalled



FESTIVAL, MOVING THE PLAYERS IN THE PAGEANT OF LONDON AS FIGURES ON A CHESSBOARD.

into their various positions ready to "go on." As soon as it is time for the performers to make their appearance, a stage manager takes them in hand, and they are marched on to the ground to take up their respective positions. To avoid delay the performers are marshalled at the entrances two scenes in advance. All the entrances to the ground are marked plainly on a map which is provided for each performer, so that all the pageanteers may know exactly where they are to proceed to their places in the various episodes. In addition to the telephones to the performers' entrances, Mr. Lascelles also controls a number of other 'phones for the perfect working of this elaborate history-story of our Empire: some of these are connected with the dressing-rooms, others with the Property-sheds, the Choir, the Orchestra, and to the power stations for the lighting of the Pageant Amphitheatre.

CITIZENS OF LONDON AS THE LIVING HISTORY OF LONDON

PHOTOGRAPHS BY CAMPBELL-GRAY,



1. VISITORS TO THE COURT OF QUEEN ELIZABETH;
2. CHIEFS AND WOMEN FROM AFAR.
3. MAID MARIAN.
4. THE RISING WHICH COST WAT TYLER HIS LIFE; A SCENE FROM THE WAT TYLER REBELLION EPISODE.

4. JACK O' THE GREEN.
5. THE STEP-MOTHER OF KING HENRY V.; QUEEN JOAN OF NAVARRE, SECOND WIFE OF HENRY IV., AND LADIES OF HER COURT.

6. THE WHITE KING AND A SISTER OF HENRY VIII; PRINCE CHARLES, AFTERWARDS KING CHARLES I., AND MARY, QUEEN DOWAGER OF FRANCE, AFTERWARDS MARRIED TO CHARLES BRANDON, DUKE OF SUFFOLK.

It was arranged that the Pageant of London, at the Crystal Palace, dress and other rehearsals of which have been taking place for a considerable time, should begin on the 8th of this month. It should be noted as a particular point of interest that the 15,000 people taking part in it are all volunteers drawn from London; thus we have citizens of London as the living history of London City. The various scenes are represented by contingents of performers from the following boroughs and districts in and around the Metropolis, each of which has provided the performers for some particular

CITY: THE PAGEANT AT THE FESTIVAL OF EMPIRE.

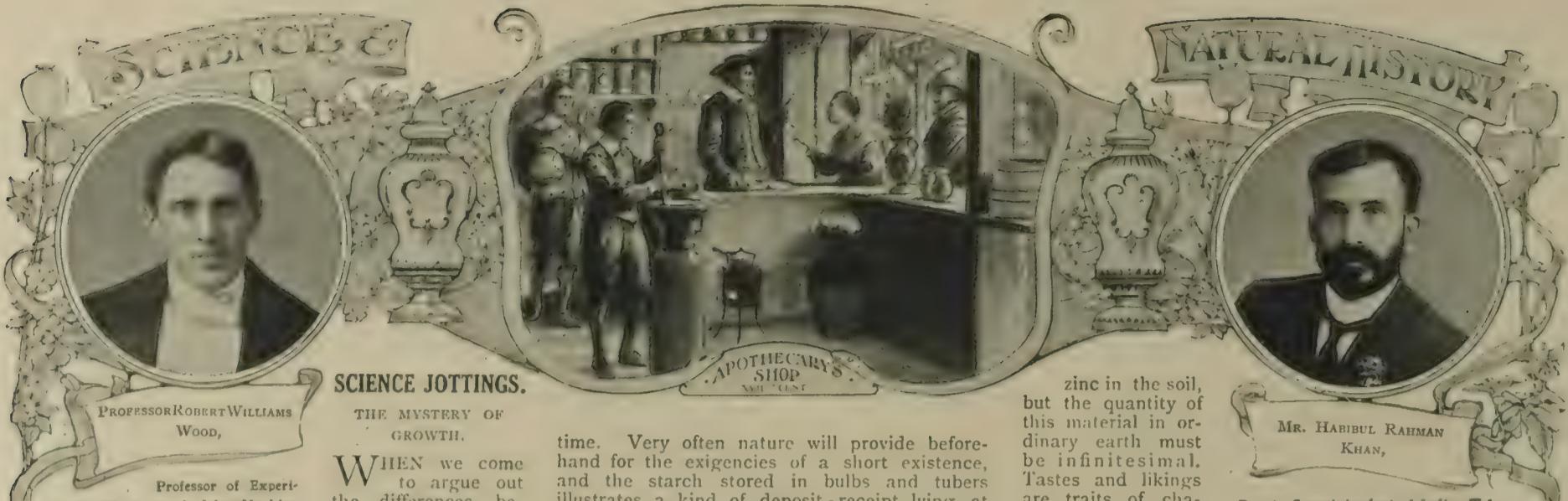
RECORD PRESS, AND SPORT AND GENERAL.



7. HENRY IV'S SECOND WIFE, QUEEN JOAN OF NAVARRE.
8. IN THE PROCESSION OF RICHARD III, THE LORD MAYOR, ALDERMEN, AND CORONER.
9. QUEEN OF HENRY VII, ELIZABETH OF YORK.
10. QUEEN OF HENRY VII, ELIZABETH OF YORK.
11. THE BLUFF KING AND HIS FIRST WIFE, KING HENRY VII, AND CATHERINE OF ARAGON.
12. THE ROMAN INVASION OF LONDON; THE CITY UNDER CARAUSIUS.
13. KING JAMES I.

14. IN ROMAN LONDON; DANCING-GIRLS.
15. THE DAWN OF BRITISH HISTORY; EARLY DWELLERS IN BRITAIN.
16. A DANCER AT THE COURT OF KING JAMES I.
17. IN THE MERRIE ENGLAND SCENE; A DECORATED OX-WAGON.

episodes — namely, Pease, St. Pancras, Camberwell, Shoreditch, Westminster Cathedral, Hackney, St. Marylebone, Westminster, Wimbledon and Merton with Putney, Paddington, Lewisham, Holloway, Kensington, Ealing, Southwark, the Eastern Districts, Sydenham, Battersea, Greenwich, Woolwich, Norwood, and Croydon; while the Empire section is in the hands of committees representing Newfoundland, Australia, South Africa, New Zealand, Canada, and India.



PROFESSOR ROBERT WILLIAMS WOOD,

Professor of Experimental Physics at the Johns Hopkins University, some of whose Photographs by Ultra-Violet Rays and Infra-Red Rays are given on this Page and elsewhere in this Number.

growth a very sharp line of demarcation between the organic and inorganic worlds. The non-living universe increases, of course. Even our own world receives a daily, if not momentary, addition to its mass from the meteoric particles wherewith it is constantly being bombarded. A stalactite in a limestone cavern similarly grows in size so long as the lime-laden water trickles down its length. Crystals in solutions can be seen to grow and to keep rigidly to the pattern of their kind. And in all such cases we note that the fresh material is simply added to the outside surface of the object. The new matter only covers up the old. It is the case of the snowball over again: the longer you roll it the bigger it gets. This is "accretion"—increase by additions to the outside only.

It is doubtful, very, if we are entitled to apply the term "growth" to such processes. For growth implies more than mere enlargement. It means incorporation by the living body of the substance it has derived from the outer world. This is what we term assimilation, and the term signifies truly that matter or food, which may be like or unlike the body that receives it, is changed in due course into that bodily substance, and so provides for its natural increase.

Thus in all living beings the food undergoes a literal process of transubstantiation; it is changed into the substance of the being which devours it, and a truly wondrous miracle of physical science is thus enacted every time we or any humbler organism takes our dinner.

Even the lobster in the salad can be transmuted, so much of it into man's living tissue, and so much used in the production of energy, which things represent the two great results of taking nutriment. Growth, of course, is an infinitely variable process; rapid in some cases, slow and gradual in others. The tall sequoia tree, whose age may be computed in centuries, is a thing of slow increase, for the building of new wood is a process of deliberate kind, in the execution of which nature does not require to hurry. The plant, on the other hand, whose life-cycle is defined by a single season, has need to hurry on with its nourishment, and to make the most and the best of things within a limited period of

time. Very often nature will provide beforehand for the exigencies of a short existence, and the starch stored in bulbs and tubers illustrates a kind of deposit receipt lying at the bank of nutrition on which its possessor may draw for early sustenance, before the leaves fully awaken to discharge their task in the work of body-building. Thus the plant is prepared for a short life and a merry one.

There is yet another point connected with growth and the material which renders increase possible that is worth consideration. There is a selective power illustrated in the case of each organism, enabling it to pick

zinc in the soil, but the quantity of this material in ordinary earth must be infinitesimal. Tastes and likings are traits of character not limited to the animal world, for plants demand this special diet equally with the tenants of the neighbour kingdom.

Even the insect-eating Dionaea, the Sundews, the Pitcher plants and others have developed a taste for animal food, which for their ordinary green neighbours is forbidden fare. And, moreover, while the Dionaea and Sundew capture insects and eat them in a fresh state, the Pitcher plants feed on a solution of insects which can legitimately be described as a species of soup not of the most recent kind. It is not only man, therefore, who occasionally prefers his game "high."

Botanical research has for many years devoted part of its energies to the investigation of the effects of outward conditions on plant growth. Many experiments have been made, for example, by way of ascertaining the effect of electricity on plant increase. It had been shown years ago that the general effect of submitting plants to the influence of the electric rays was of a stimulating nature. One result of electrical discharges into air is the production of ozone, which may be described as oxygen in a highly active form. Ozone is known to be a stimulant to vitality in man; hence its reputation as an element in sea and mountain air, and as regards plant life it would seem that it is capable of inciting the nutritive processes, and of giving rise to increased growth. Currents of electricity are also used to influence the soil, and one authority

at least maintains that they favourably affect the bacteria or soil-microbes, and so render these latter more capable of assisting the plants to utilise their nutrient. A Scottish lady submits the plants in her greenhouse to the blue light of a mercury vapour lamp, with the result that the plants show an all-round activity of growth. Even seeds germinate more quickly under the influence of the light, and produce larger plants. At Evesham, we read, wheat crops yield up to 30 per cent. more by reason of electrical stimulation of the soil. It is said that part of the success is due to the fact that in dull weather the electrical influence replaces the sun's influence, and so, once again, inventive man snaps his fingers in Nature's face.

ANDREW WILSON.



A VAST DEPOSIT OF SOME UNKNOWN MATERIAL ON THE MOON REVEALED BY LIGHT INVISIBLE TO MAN: ON THE LEFT, THE LUNAR CRATER ARISTARCHUS PHOTOGRAPHED BY ORDINARY LIGHT; ON THE RIGHT, THE SAME CRATER PHOTOGRAPHED BY ULTRA-VIOLET LIGHT, SHOWING A DARK DEPOSIT.

(See Article Elsewhere.)

and choose its own, and sometimes highly specialized, diet. When a farmer rotates his crops, he exemplifies the fact that different plants require different food supplies, especially of mineral kind. If he continually grows crops that desire potash, he exhausts the soil; so he rotates with plants that affect soda, and so on, thus taking care that the earth shall not be starved of any element. More curious are the tastes of certain plants whereof the botanist tells us. A species of violet does not grow healthily unless there is



WHITE BY ORDINARY LIGHT, BLACK BY ULTRA-VIOLET LIGHT: ON THE LEFT A BED OF PHLOX PHOTOGRAPHED BY ORDINARY LIGHT; ON THE RIGHT THE SAME BED PHOTOGRAPHED BY ULTRA-VIOLET LIGHT.

"In the photograph we have two views of a bed of phlox in bloom, the left-hand view made with an ordinary glass lens, the right with a lens of silvered quartz. In the latter the white flowers have disappeared, and can be distinguished from the leaves only by close inspection. It is clear from this that, if the white flowers were placed upon white paper, they would be much more conspicuous if photographed with ultra-violet light. It has been found that many other white substances show this peculiarity, and by applying the principle to astronomical photography, Professor Wood discovered a vast deposit of some material on the moon surrounding the crater Aristarchus."

(See Article Elsewhere.)



PROVING THAT THE ELECTRIC SPARK GIVES OFF A FORM OF RADIANT EMISSION WHICH MAKES THE AIR GLOW WITH A LIGHT INVISIBLE TO THE EYE: A REMARKABLE PHOTOGRAPH.

"An image was secured resembling the tail of a comet, and the spectroscope showed that the light which the air above the hole was giving out was of the same nature as that given out by a flame of hydrogen gas burning in oxygen, minus the visible light, however. In the photograph which is reproduced, the round circle of light is the image of the circular hole in the plate, and the long streamer extending up from it, the luminosity of the air, excited by the emission from the spark."

(See Article Elsewhere.)

SEEKING TO DISCOVER THE AMOUNT OF CARBON PRESENT IN THE MOST LUMINOUS PART OF A FLAME: THE SHADOWS OF CANDLE FLAMES (CAST BY ULTRA-VIOLET LIGHT) PHOTOGRAPHED.

"If an electric spark, which gives off much ultra-violet light, was placed in such a position as to cause the candle to cast a shadow upon the silvered quartz, the photographic plate, when developed, showed a very conspicuous shadow of the flame, and the shadow was blackest in the region where the flame was brightest—i.e., just a little below the tip. The photograph reproduced shows the very dark shadow cast by three candle-flames placed one behind the other."

(See Article Elsewhere.)

of energy, which things represent the two great results of taking nutriment. Growth, of course, is an infinitely variable process; rapid in some cases, slow and gradual in others. The tall sequoia tree, whose age may be computed in centuries, is a thing of slow increase, for the building of new wood is a process of deliberate kind, in the execution of which nature does not require to hurry. The plant, on the other hand, whose life-cycle is defined by a single season, has need to hurry on with its nourishment, and to make the most and the best of things within a limited period of

THE THIRD CENTURY A.D. AND THE EARLY SEVENTEENTH.

SCENES FROM THE PAGEANT OF LONDON, THE EMPIRE CITY, AT THE CRYSTAL PALACE.



1. MASTER OF BRITAIN AND PART OF GAUL: THE TRIUMPH OF CARAUSIUS

2. GAIETY AT THE COURT OF MARY QUEEN OF SCOTS' SON: A DANCE BEFORE KING JAMES I.

It may be remarked that Marcus Aurelius Valerius Carausius, the famous Roman insurgent, was entrusted with the task of suppressing the Frankish and Saxon pirates who were ravaging the coasts of Britain and Gaul. Accused of acting in league with them, he was

sentenced to be executed. Thereupon, he made himself master of Britain and part of Gaul, taking the title of Augustus. The Emperors Maximian and Diocletian recognised him in 290. In 293 he was assassinated by his chief Minister.

PHOTOGRAPHS BY CAMPBELL-GRAY AND W.G.P.

THE GARTER FOR THE KING'S HEIR: MEMBERS OF THE DISTINGUISHED COMPANY HIS ROYAL HIGHNESS JOINS.

DRAWN BY OUR SPECIAL ARTIST, S. BEGG.

The Earl of Minto. The Duke of Abercorn. The Duke of Northumberland. The Duke of Marlborough. The Earl of Elgin. The Earl of Cressy. The Earl of Durham. The Marquess of Breda. The Marquess of Northampton. The Marquess of Lansdowne. The Marquess of Londonderry. The Earl Carrington. The Earl of Rosse. The Duke of Bedford. The Earl of Caledon. The Duke of Portland. The Earl of Selborne.

York Herald
(Mr. G. Ambrose Ltd.)Somerset Herald
(Mr. H. Parham Burke.)

The Duke of Richmond. The Duke of Norfolk.

The Earl Roberts.

King Maxell.

Prince Christian of Schleswig-Holstein.

The Duke of Connaught.

Prince Arthur of Connaught.

The Duke of Buccleuch.

Sir A. S. Scott-Gatty (Garter).
(Mr. W. A. Lindsay.)Windsor Herald
(Mr. C. H. Attili.)Richmond Herald
The Duke of Wellington.

WEARERS OF THE ENSIGNS THE PRINCE OF WALES IS TO RECEIVE: KNIGHTS OF THE MOST NOBLE ORDER OF THE GARTER.

It is announced that the Prince of Wales will be invested with the insigns of the Most Noble Order of the Garter at the Chapter to be held in the Throne Room at Windsor Castle to-day (Saturday, June 10). Our drawing shows the Royal Knights and Knights Companions who are set down to attend the ceremonies, together with Garter and the other officers of arms who will take part in them. The King himself, who is Sovereign of the Order, will invest his son and give him the accolade; while

the Queen, Lady of the Order, will also be present. The chapter in the Throne Room will be followed by a procession from the Waterloo Chamber to St. George's Chapel, by way of the Visitors' Entrance, the Norman Gateways, the Winchester Tower, the Middle and Lower Wards, and the gateway of the Horseshoe Cloisters. There a service will be held. Finally, the procession, reformed, will return to the Waterloo Chamber by the way it came.

SUMMER RESEMBLING WINTER: PHOTOGRAPHS BY INVISIBLE LIGHT.

BLACK SKY AND WHITE FOLIAGE: SCENES PHOTOGRAPHED BY THE INFRA-RED RAYS.



1. AN OLD WELL BY A CYPRESS TREE NEAR FLORENCE
3. UMBRELLA PINES IN ROME

2. IN THE PARK AT FLORENCE.
4. IN AN OLD QUARRY AT SYRACUSE.

On this page and on the opposite page we give photographs taken by the invisible infra-red rays. On our "Science Jottings" page we give others taken by the ultra-violet rays. As we pointed out when dealing with the same subject in October of last year, there are more

colours in the spectrum than the seven the old physicists were wont to chronicle. For example, there is beyond the violet a region the human eye cannot see, but which will leave an impression on a photographic plate: this is the ultra-violet region.—Continued opposite

DARK AS LIGHT: PHOTOGRAPHS TAKEN BY INVISIBLE RAYS.

BLACK SKY AND WHITE FOLIAGE: SCENES PHOTOGRAPHED BY THE INFRA-RED RAYS.



1. AS IT WOULD APPEAR IF OUR EYES WERE SENSITIVE TO THE REGION BEYOND THE RED IN THE SPECTRUM: A LANDSCAPE NEAR PALERMO. PHOTOGRAPHED BY THE INVISIBLE INFRA-RED RAYS, SHOWING THE FOLIAGE WHITE.

2. IN SUNLIGHT, YET APPARENTLY UNDER MOONLIGHT: THE OLD TEMPLE OF G' GENTI, IN SICILY, PHOTOGRAPHED BY THE INFRA-RED RAYS.

Continued.

In the same manner the infra-red is that region which extends beyond the red. An article by Professor Robert Williams Wood, which deals with the subject in detail, will be found elsewhere in this issue. Meantime, we may quote from this article the following notes as to photography by the infra-red rays. "Landscapes photographed through a screen,

or ray-filter, capable of transmitting these rays only, present a most remarkable appearance. If the sky is a clear blue without haze, it comes out as black as midnight in the pictures, since it reflects little or no infra-red light. Green foliage reflects these rays very powerfully, however, and consequently comes out snow-white in the pictures."

THE SACRING OF THE QUEEN: HER MAJESTY'S CROWN—ACTUAL SIZE.

SPECIALLY PHOTOGRAPHED FOR "THE ILLUSTRATED LONDON NEWS" BY W. E. GRAY



FOR QUEEN MARY'S CORONATION: THE CROWN SPECIALLY MADE FOR HER MAJESTY—FACSIMILE SIZE.

The Crown specially made for the Coronation of Queen Mary, here reproduced in its actual size, is of wholly English construction, and is notable not only for the practically invisible setting, but for its extreme lightness—with its cap and ermine, it weighs under nineteen ounces. Diamonds alone appear in it. In the centre of the cross above the brow is set the Koh-i-Noor. "The splendid brilliancy of the 'Mountain of Light' is then carried upwards and downwards by two of the Lesser

Stars of Africa, and their employment in this position imparts a magnificence altogether unique to the Queen's Crown. The pendeloque stone, weighing 92 carats, appears in the Cross surmounting the Orb, . . . the square brilliant, weighing 62 carats, is in front of the circlet beneath the Koh-i-Noor." We are able to make our reproduction by courtesy of Messrs. Garrard and Co., of the Haymarket, the famous Jewellers and Goldsmiths to the Crown. Further details will be found elsewhere

WARING'S GALLERIES OF DECORATION.

THE visits of many royal personages to Waring's Oxford Street Galleries are an emphatic testimony to the hold which this firm's artistic policy has obtained at home and on the Continent. What is of interest to monarchs, as lovers and patrons of art, is equally of interest to the rest of the world. The great Waring Galleries are always worth visiting, but they are specially worth visiting now, because everything looks at its best, the showrooms are gay with all the new season designs, and there is evidence everywhere of the predominance of the artistic spirit.

It is desirable to point out, though, that Waring's is not merely a show place. On the contrary, it is primarily a place of business, and it is in this practical aspect that it is of the greatest service to the public. The average person who sets out on the task of house-furnishing has no complete plan in his mind, no controlling guidance to keep him from the dangerous field of incongruity. At Waring's he will find all the help he can require. He can study there some scores of furnished rooms and houses, in different styles and at different prices, and thus get useful ideas for adaptation to his own tastes and circumstances. There he will see the finished room, and will learn exactly what is the artistic effect of certain combinations. This objective teaching has been of enormous value to Waring's customers in the past, and it



is likely to be of equal or greater advantage in the future. Every part of the vast building is full of beauty and interest. There are, as a matter of fact, no such furnishing galleries in the world. To describe them as unparalleled is but the barest truth. Not only is there a great assemblage of beautiful things, but every department is arranged with fine taste and distinction. There are salons for carpets, for decorative fabrics, for silverware and bronzes, for pianofortes, for all kinds of furniture, for china and glass, for pictures, for baths, for chimneypieces, for electric-light fittings, for linens and for wall-coverings. You can get everything for the home at Waring's, and you can be sure of getting the most charming designs and the best manufacture. Waring's were the pioneers of the artistic movement in the home, and they still retain their pre-eminence. It is to their influence, first manifested at the Paris Exhibition, that the taste for English styles has taken so firm a hold upon the Continent. They have made Period furnishing—the furnishing of a room in a harmonious ensemble as regards its style—popular with all classes, and have thereby been educators of the public taste.

In the Oxford Street Galleries all the styles are represented. It is a wonderful and a charming exhibition. No visitor to London can say that he has seen all that is worth seeing unless he has seen Waring's.



LITERATURE



"Through the Alps to the Apennines."

"When I think it all over," said Pomponius, "what I enjoyed best of all was—our meals!" Such is the concluding sentence of Mr. P. G. Konody's delightful story of a motor tour in Italy, passing through France *en route*, and back by way of the Tyrol and Southern Germany. The reader, who had not the advantage of appreciating the meals, can only imagine that if they were the most enjoyable element, they must have been extraordinarily good, judging from the enjoyment he is able to derive from the literary fare provided in "Through the Alps to the Apennines" (Kegan Paul). Pomponius, by the way, is a nickname for one of the pilgrims, evidently an eminent architect, for he is described as a man "to whose artistry England owes some of her finest modern buildings." The others were "Belle"—the only lady of the party—a painter, and a "restraining influence"; "Dan," "whose expert knowledge of art is far beyond that of a mere amateur"; the author himself, who is, of course, a well-known art critic; and the chauffeur. The book is illustrated with an abundance of excellent photographs, some vivid pencil sketches by E. A. Rickards, and an exquisite frontispiece, in colour, by Robert Little, R.W.S. The subject of the latter is "Sunset at Volterra," one of the places which, in the opinion of Dan at least, rivalled the meals for enjoyableness in the retrospect. As will have been gathered from the foregoing remarks, the book is a pleasant combination of light-hearted humour, artistic knowledge, and enthusiastic appreciation. Mr. Konody confesses himself "a lover of Italy," and "one who loves motoring for its own sake," and from both these points of view his volume is fascinating. His knowledge of Italian art is extensive, and his descriptions of Italian towns and landscape are picturesque,

"The Tragedy of St. Helena." Sir Walter Runciman, in his "Tragedy of St. Helena" (Fisher Unwin), revives the art of the philippic.



CRAYON SNAP-SHOTS ON THE CONTINENT: TYPES OF FOUR COUNTRIES—GERMANY, TYROL, FRANCE, AND ITALY.

In the preface of his book, mentioned below, Mr. Konody expresses his thanks "to Mr. E. A. Rickards for having overcome his artistic scruples to allow his charming 'Crayon Scribbles' of types and incidents to be reproduced."

ILLUSTRATIONS REPRODUCED FROM
"THROUGH THE ALPS TO THE APENNINES,"
By P. G. Konody,
By Courtesy of the Publishers, Messrs. Kegan Paul and Co.

"MANTUA MR GENUI": VIRGIL'S NATIVE TOWN, AND THE LAKE WHICH WAS ONE OF THE GREATEST ENGINEERING FEATS OF THE MIDDLE AGES.

"We saw to the right the houses of Pietole, Virgil's reputed birthplace, and after the next bend of the road the towers and cupolas of Mantua.... The town was rendered well-nigh impregnable as far back as the twelfth century by the digging out of the enormous basins of the Laghi Superiore, di Mezzo, and Inferiore, which must have constituted one of the greatest engineering feats of the Middle Ages."

without an oppressive indulgence in word-painting. He is equally happy in relating the incidents of travel in a vein of humour, while to other motorists his itineraries and distances on each section of the route, as well as the particulars of breakdowns and repairs, will be distinctly useful. The record shows what an immense amount of ground can be covered by motor, and how many out-of-the-way places can be visited in that way. Many another lover of Italy, who has the means to do so, will be tempted to follow in the wake of the "Cricket," as the car was called, while to those who must stay at home the book itself will be the best possible substitute for the quest.

Life-long study of Napoleon has turned the hearty and generous sailor into a fearless advocate, if not a temperate historian of his idol. At any rate, his book

makes lively reading, and if its over-vehemence robs it of the weight carried by similar pieces of special pleading, notably the recent work of M. Paul Frémeaux (whom, by the way, the printer here calls "Frembeaux"), one can make allowances to burning conviction, for the sake of the entertainment it provides. But is Sir Walter not shelling some positions already evacuated? It is admitted, surely, that Sir Hudson Lowe, Napoleon's gaoler, was the wrong man for the post. Why, then, this repetition of "cauld kail het again"? "Mad rage," says Horace, "armed Archilochus with his own iambus." Here is another case. And some of the stinging lines are certainly rabid enough. "What a gang of puffy, mildewed creatures were at the head of British affairs in those days!" This is typical of Sir Walter's invective. His hero can do no wrong. Napoleon was destined to be the saviour of his own and all succeeding times, had he not been done to death by British pusillanimity and villainy. He is painted as a tender-hearted benefactor of his kind, a true patriot, a chivalrous husband, a devoted father, and in the remarkable last chapter we see him as a reverent Christian. It is possible to overlook the high qualities of Napoleon, but between that and the equally serious error of extolling them to the heavens lies the possibility of estimating them in relation to his defects. Perhaps Sir Walter Runciman feels that the machinery of the prosecution is so heavy that the defence must make no compromise. So he goes at it in quarter-deck fashion through 298 breezy pages of furious phrase-making. Wellington is argued out of the glory of Waterloo; nothing must dim the star of Napoleon. It is hard to take such partisan work seriously. Sir Walter might have made a more judicial use of



WHERE "THE CRICKET" WOBBLED AND CREAKED: "A TRULY ALARMING, RUMBLING PONTOON-BRIDGE" BETWEEN S. BENEDETTO AND MANTUA.

"Two miles from S. Benedetto we had to cross the wide bed of the river Po by a truly alarming, rumbling pontoon-bridge, the planks of which wobbled and creaked and swayed under the Cricket's weight, in a manner that justified the worst fears." The Cricket was the name of the motorists' car, a 30-h.p. White Steam. "She seemed positively to enjoy flying up hill, and to express her pleasure by a gentle, musical chirping sound, to which she owed her name."

His wide reading. But the is never dull. Consequently, we predict further editions, and in view of these venture to suggest that a famous frigate was called *Bellepoule*, not *Bellespoule*; that Madame Roland's maiden-name was Philpon, not Philipon; and that it might be well not to accept as fact her supposed last words on the scaffold. They are here used as the foundation of an ingenious and in itself pleasing argument. The author builds on other phrases also. Long ago, it was declared that Boney was "a d—d good fellow." To that opinion this book is a seven-fold Amen.



"LIKE A TOY-TOWN," OR "THE BACKGROUND OF SOME QUATTROCENTO PICTURE": PONTECULI.
"We came in sight of the Tiber above Ponteculi, the quaintest of compact, flat-roofed mediæval towns, rising in parallel lines of buildings, one upon the other, from the river to the crest of the hill, which is crenellated, as it were, with cypresses planted at regular distances. It was just like a child's toy-town, and more still like the background of some quattrocento picture, except that no campanile or tower broke through the stiff parallelism of the horizontal roof-lines."

ARE YOU POISONING YOUR HAIR?

World-Famous Hair Specialist Explains the Startling Causes of Premature Greyness and Hair-Decay.

GREAT OPPORTUNITY FOR READERS TO OBTAIN, FREE OF CHARGE, A WONDERFUL TRIPLE TOILET OUTFIT, WHICH STOPS THE HAIR SPLITTING AT THE ENDS AND FALLING OUT, AND STIMULATES A RAPID GROWTH OF LUXURIANT, GLOSSY, AND BEAUTIFULLY LUSTROUS HAIR.

There are thousands of people in this country who are rapidly poisoning their hair.

Every day they are poisoning it. Every day they are depriving it of its lustrous beauty. Every day they are weakening its growth and causing it to fall out.

"The people I refer to," says Mr. Edwards, "are mostly ladies, and, of course, they are not poisoning their hair deliberately. But all the same they are poisoning it, and unless they take steps to use the antidote I have provided in 'Harlene Hair-Drill' their action invariably results in Hair-Loss-of-Beauty and Premature Hair-Decay."

THE EVIL EFFECTS OF METAL HAIR-PINS AND HAT-PINS AND CURLERS IN THE HAIR.

How is this?

What is the cause of this startling state of things?

Why is it that so many thousands of people possess such poor, scanty, semi-poisoned hair, deprived of that lustre and glowing glossy beauty of colour which is so certain a sign of Hair Good Health?

The reason is a simple one.

Women at the present time have a habit of simply loading their hair with hair-pins, hat-pins, curlers, and other metal implements. In an elaborate coiffure there are often scores of metal hair-pins used, and few women, even in ordinary occasions, wear fewer than a dozen of these metal implements in their hair at one time.

Now, the constant contact of metal is very bad for the hair, just as it is bad for a plant. Bind round a plant with wire, and you will probably poison it. That is why gardeners usually use bass or some such vegetable fibre for tying up their plants. And metal hair-pins have a similarly prejudicial effect upon the hair. In fact, they poison it—and this poison, if not eradicated by proper methods of daily Hair-Culture (such as you can now practise free of cost) robs the hair of its lustre, colour and elasticity, renders it brittle and dull-looking, and finally causes it to turn prematurely grey or even to fall out altogether.

Whether you—you who read these lines—are poisoning your hair in this way at the present time can easily be shown by a simple test.

A SIMPLE TEST EVERY LADY CAN MAKE.

Let down your hair. Then gather some of your tresses in your hand, and look at the ends.

Have you done this? Very well. Then examine the ends of your hair very closely. What do you see?

Upon your answer to this question depends the proof as to whether your hair is being poisoned or not. Are any of your hairs split and forked at the ends? Yes! a good many of them. Dozens of them. Perhaps scores of



Thousands of ladies are daily poisoning their hair by the use of metal combs, hair-pins, curlers, etc., and Mr. Edwards, the renowned hair specialist and inventor of the now famous Harlene Hair-Drill method of scientific hair culture, issues a grave word of warning to all who are ruining their hair in the manner described. As a means of counteracting the evil effects of the various metal contrivances used in the process of hair-dressing, he offers a free trial outfit, sufficient for carrying out a week's course of Harlene Hair-Drill.

them. Then your hair is being slowly poisoned, and you must take the antidote at once if you are to prevent it growing thin, losing its lustre and colour, and falling out in combfuls, brushfuls, and handfuls.

Hairs which are beginning to split at the ends are the first symptoms of Hair-Decay—they show that the poisonous metal has already begun its deadly work.

But it is not yet too late to apply the remedy, and if you do this at once you will restore your hair to all its former strength and loveliness and will prevent it growing thinner, duller, and weaker every day until it has turned completely grey or has become so meagre and scanty that all its crowning beauty is but a memory of the past and a mockery and reproach in the present.

WHAT IS THIS REMEDY?

Why, daily scientific Hair-Culture practised for two or three minutes every night or morning. This will soon do wonders with your hair. It will check all symptoms of

hair-decay, and will cause your hair to grow as luxuriantly and beautifully as though it had never been poisoned at all.

ACCEPT THIS GENEROUS FREE GIFT TO-DAY.

To-day you are given the great opportunity of practising this scientific method of Hair-Culture free of all charge.

On sending this coupon below (with 3d. in stamps to pay the postage) to Mr. Edwards, the World's Greatest Hair Specialist, you will receive by return of post a wonderful Triple Toilet Outfit, including

1. A seven days' supply of that marvellous Tonic-Dressing for the Hair, Edwards' Harlene.
2. A packet of Edwards' Cremex Shampoo Powder for dissolving Scurf deposits and rendering the scalp and skin perfectly clean and healthy, and preparing the scalp for the Hair-Drill, etc.
3. Full secret directions for carrying out in your own home the great Harlene Hair-Drill method of growing luxuriant, glossy and beautiful hair.

Follow this "Harlene Hair-Drill" method for a week, free of charge (it only takes you two or three minutes every day).

As a result all the poison in your hair will be eradicated. Dull and dead-looking hair will again become glossy and lustrous. New hair will spring up luxuriantly over the thin places. There will be no more splitting at the ends. The hair will cease to be brittle, will regain all its former elasticity, and will become soft, wavy, and as beautiful as spun silk, with all the best hues of its colour brought out. There will be no more scurf and no more irritation of the scalp, and with the improvement in the appearance of your hair you will look years younger and ever so much more attractive. For a beautiful head of hair such as "Harlene Hair-Drill" grows—is "Woman's Crowning Glory" and nine out of ten points of the law of Beauty.

Further supplies of "Harlene" may be obtained from all chemists and druggists in 1s., 2s. 6d., and 4s. 6d. bottles, or direct and post free, by sending P.O. for the amount, from The Edwards' Harlene Company, 95 and 96, High Holborn, London, W.C. Cremex Shampoo Powders are obtainable in the same way in 1s. boxes of seven shampoos. Single powders at 2d. each.

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"The Illustrated London News," June 10, 1911.

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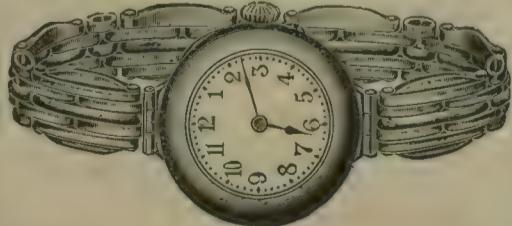
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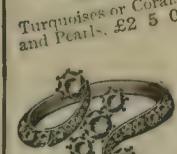
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MUSIC.

M R. BALFOUR'S speech, at the University of London, to the Fourth Musical Congress was a very happy effort, and his comments upon the position of music among the arts, and of this country in the world of music, will be remembered for a long time to come. His shrewd remark that such phrases as "romanticism," "classicism," "naturalism," and "impressionism"

but they cannot be discussed in any other terms, because none exist. Surely it is permissible, then, to speak of the romanticism of Schumann, the realism of Richard Strauss, the impressionism of Debussy. Mr. Balfour says that as a contributor to the joy of human beings music stands at the head of all the arts, and has special advantages in that it is almost independent of space, of time, and of the difference of language that divides people; he holds that of all the arts and of all the finer forms of imagination

attention to the International Congress. The papers read during the week are safe to find their way into print, and should afford very interesting reading, as they will abound in material for controversy.

At the Crystal Palace the first of the "Empire" series of concerts has been given. This was a "Grand Canadian Concert" given by the Queen's Hall Orchestra, assisted by the Smallwood Metcalfe Choir, Mme. Albani, Miss Edith Miller, and Mr. Edmund Burke. It might be



ANCESTOR OF PEKING PALACE DOGS IN ENGLAND: "LOOTY"—LOOTED FROM THE SUMMER PALACE IN 1861, AND PRESENTED TO QUEEN VICTORIA.

Now that Pekingese dogs are so fashionable, great interest attaches to the following record of an early importation into this country, in our Issue of June 15, 1861: "At the loot of the Imperial Palace of Yuen-Ming-Yuen (the Summer Palace), near Peking, on the 8th of October last, a diminutive dog was found by Captain Dunne, of the 99th Regiment. No other dog like it was found in the Palace, and it is supposed to have belonged to the Empress. . . . It has, appropriately enough, been renamed Looty."

Captain Dunne brought the dog with him to England, and presented it to the Queen."

Reproduced from "The Illustrated London News" of June 15, 1861.

have no meaning and no relevance to musical art is true enough, but it is hard to see how one can deal with matters of music without using the terms that are frankly borrowed from literature. Music and painting cannot, perhaps, be expressed adequately in terms of literature,

music has the greatest future among the masses of all nations, and that Britain is at last resuming its place among the great creative musical communities. The ex-Premier's devotion to music is well known, and in presiding at the opening ceremony he did much to call

difficult to establish a very definite connection between Canada and the concert; but really, at a time when the Crystal Palace can be reached in a quarter of an hour from London, and a good orchestral concert is offered, the precise nature of the title does not call for comment.



WORSHIPPER OF LOOTY AS AN ANCESTOR?—HOWBURY MING, THE CHAMPION PEKINGESE OF 1911.

At the annual Show of the Peking Palace Dog Association, held in the Botanic Gardens, Regent's Park, last week, Mrs. F. Becher's Howbury Ming was adjudged the champion, winning the Vice-President's Cup, presented by Mr. Pierpont Morgan, the Gordon Bennett Cup, the Braywick Cup, and the Herbert Cup. Ancestor worship, we know, is prevalent in China, and on that principle it is evident that Howbury Ming must entertain feelings of reverence for Looty, his original and most famous precursor in this country, if in the land of his adoption he follows dutifully the religious customs of the land to which he belongs by race.

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**READ WHAT
MAESTRO PUCCINI**

Composer of "La Bohème," "Madama Butterfly," &c., who is now in this country for the production of his latest opera, "The Girl of the Golden West," at Covent Garden, says, concerning Kastner's invention, the

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"You will be pleased to know that before I had heard the 'Autopiano' I had a far different opinion of keyboard instruments. The 'Autopiano' is a marvel of Art and Science combined, and the fine effects which can be obtained by means of its ingenious mechanism, either in the great masterpieces or in the lighter music, give great satisfaction to the player of this instrument. I congratulate you on your clever and successful invention.

May 19, 1911. (Signed) GIACOMO PUCCINI."

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ART NOTES.

IN "Oxford Portraits" Mr. William Rothenstein gave us the whole range of type and complete habit of expression, garb, and posture of Oxford. Looking at his Indian drawings at the Chenil Gallery in Chelsea, we realise for the first time how well he observed the provincialism of the Western University. So ably has he adapted his mood and pencil to Indian conditions that we take the different range of Indian type, the different habit of expression, garb, and posture, all for granted. They provide the normal and reasonable aspect of humanity, and when we turn again the pages of the Oxford book, we marvel at Mr. Pater's waistcoat, and wonder why Professor York Powell did not sit for his portrait with his heels in his lap, and with the rapt expression of a Sannyasi (No. 3). It is because Mr. Rothenstein is so little of a showman, and puts down the features of the East with so calm, natural, and accustomed a touch, that he impresses us with their inevitable and enduring quality. He makes no mean and detailed inquiry into the ways of a strange land, never uses the tourist's smile, nor lifts the alien eyebrow in desultory surprise. The dignity, stillness, and inscrutable character of his sitters have dictated the manner of his work, and the story he tells is expressed in his pencil's technique rather than in the things it sets down.

From the disposition of the drawings on the walls, we gather that Mr. Rothenstein sets as great store by the severest outline drawings as by the more immediately attractive studies in *gouache*. He is right thus to correct careless performances. The most summarily and austere executed of his drawings are, in fact, the best, except, perhaps, those in which the elephant's

huge bulk has inspired him to fluent draughtsmanship of wonderful suggestiveness. His elephants are weightier and more simply and grandly exprest than Rembrandt's. Very fine are Nos. 66 (Boys impersonating Sacred Characters on the Banks of the Jumna), 26 (A Bhutia Chela), 5 (Ascetic with Begging-Bowl), 9 (Lady performing Puja), and 37 and 38, two studies

of a Lama—a splendid type of ascetic who would be known for a brother by either Trappist or Franciscan. Any of these seem better to us than the large drawing purchased by the Contemporary Art Society.

Most interesting of all is the portrait of Chastanya Singari, Panda of Jaggernat Temple, Puri. A lesser draughtsman would have suggested only the curiously listless and heavy action of the figure, and, if he had gone so far, the blankness of the facial expression. Mr. Rothenstein renders listlessness and blankness, and something more.

In skies that no man sees
to move
Lurk untumultuous vortices
of power,

and priests share with poets the look of inactivity when they, "round the solemn centres of their souls, wheel like a dervish." Many of Mr. Rothenstein's sitters have the abstracted eyes of contemplatives. Mr. H. G. Wells, protesting he is not an "art-critic" (a name that no man bears without a sense of shame, and the desire to repudiate it) contributes a preface to Mr. Rothenstein's exhibition. In the course of it he says: "He has brought India—which has so persistently remained away there, spectacular, marvellous, inaccessible—into the proximity of a personal acquaintance. As I turned these drawings over for the first time, I found myself saying again and again, 'Of course, of course. This is it. This is what I wanted to know, and what I ought to have known was there.' Take, for example, the two ascetics, and the Hindus sitting in contemplation, and the priest, how they light up and explain the endless pictures of shrines and temples that have perplexed me hitherto, as though they were pictures of a different world."

E. M.



LOCAL PATRIOTISM IN BIRMINGHAM: TWO NOTABLE PICTURES PRESENTED TO THE MUNICIPAL ART GALLERIES—
SIR LAWRENCE ALMA-TADEMA'S "AUTUMN VINTAGE FESTIVAL," AND THE LATE MR. J. F. LEWIS'S "LILUM AURATUM."

Local patriotism in Birmingham has been well exemplified by the presentation of these notable pictures to the new rooms of the city's Art Gallery that are nearing completion. Sir Lawrence Alma-Tadema's beautiful "Autumn Vintage Festival" has been given by the children of the late Mr. Alfred Morcom. "Lilum Auratum," one of the finest works of the late J. F. Lewis, the distinguished Academician, was presented by the nephews of the late Mr. G. E. Belliss.

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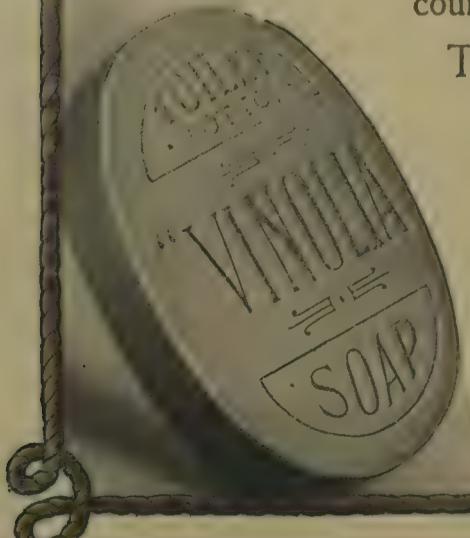
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LADIES' PAGE.

THERE is no intermission now—for it is the full season, and a very gay one—in the social whirl of London. One hears continually of people who have had to alter the dates of their parties, because some friend is found to have fixed on the same date, and invited all the same people. True, a *mondaine* rather likes running in and out of two or three parties in a night; to be "going on" as soon as possible after arrival, to be in a feverish rush, in fact, is some women's ideal when they are guests; but hostesses regard the matter differently, and do not willingly add their particular invitations to a busy night. Just now, alas! it is impossible to fix a date that does not clash with some other affair; but, at any rate, the general impression of movement and life is exhilarating, and the King and Queen are taking their full share in leading society.

The Festival of Empire is proving immensely attractive, and great crowds throng the Crystal Palace. It is not only "the masses" who are attracted there, for one day last week the Duchess of Marlborough, the Duke of Argyll, and Lady Wolverton were seen in the luncheon room. There are all manner of good "side shows," and one of the best is Bostock's Menagerie, described by its management as a "Zoological Congress." It contains amongst other animal curiosities a dwarf horse, a perfect little creature in shape, but as tiny as a toy, and another horse vouched for as being fifty years old. Now—I wonder? This would be more than a centenarian is to humanity. The vast majority of reputed centenarians turn out on close investigation to be, at any rate, a few years overestimated. The King has recently shown an interest in this subject; his Majesty's private secretary has written to a friend of Mrs. Sophia Hemins, of Handsworth, said to have attained her hundredth birthday, that "so many cases of centenarians have been brought to the King's notice that it has been found necessary to authenticate each case, and a birth certificate should therefore be forwarded." At the same time, the mother of a Sheffield alderman, Mrs. Colver, is reputed to have just celebrated her one hundred and first birthday. The late Mr. Thoms wrote a book on the subject: his researches had disproved so many reputed instances that he boldly avowed his conviction that a centenarian was a myth. However, since he wrote, several unquestionably authentic instances have been recorded. One was a Quaker lady, Mrs. Hanbury, whose course could be tracked in the records of her religious society from her birth till her death one hundred and six years later.

Two materials are often now combined in building a gown. By this means it is easy to diminish the over-striking effect of a very bright colour. Black is used in this way especially, and is frequently seen in combination with white. Thus, a model gown all in white lace had a wide belt of black tulle folded round the



AN EMPIRE EVENING GOWN.

A dainty effect in white *Ninon-de-soie*, with corsage and panel of pearl embroidery, and velvet straps.

figure under the bust, and a band of soft black satin round the feet, the tunic being fringed with a pearl-bead fringe dangling over the band of black. A pale grey visiting-gown of *mousseline-de-soie* had a little tunic, cut open in front and forming a long cut-away tailed effect behind, of fine *Chantilly* lace in black. The treasures of black lace, which have been so long almost useless (a lady who possesses a stock of heirloom black lace not long ago pathetically told me that she could never find a gown that wanted any of it), once again are a valuable asset in the wardrobe, coming in both for evening and day wear. A white silk-cashmere afternoon dress was slit up at each side almost to the knee to give an apron effect, and showed a simulated underskirt of black satin, the edges of the cut-up portion embroidered with chalk-white beads, picked out with great jet bosses here and there. Speaking of beads reminds me to mention that this rather tawdry trimming is much used. It appears even upon morning frocks in blue serge; bands of a rather coarse trimming in red and blue and white beads appear in various spots—under or covering the bust, or as tabs on the corsage, and again on the skirt, and so on. Beads are also a favourite hat trimming in plaques, buckles, bands and bows. While excellent colour-relief is easily thus secured, great restraint should be observed, as beads are a barbaric form of ornament, and easily give an effect of vulgarity and garish cheapness.

Coronation table-linen is a good idea. When so many of the festivities of this historic occasion are associated with the table, a reminder in the form of Coronation linen damask will serve as an heirloom and souvenir of this great event. Messrs. Robinson and Cleaver, Belfast, makers of Irish linen to their Majesties, have designed a Coronation table-cloth—a simple combination of the Crown, Sceptre, and Orb, with plain stripe border, woven in a very fine silky quality, not spoiled or over-weighted with pattern, so that the beautiful texture of the linen is its chief attraction. Napkins are made to match. A sketch of the design will be sent free to anyone interested, and I understand that, as the quantity is limited, orders are executed in rotation.

When crowds gather, nothing proves more offensive than the use by some of the women of common and coarse perfumes. Such essences generally develop unpleasantly as their freshness goes off, even though they were agreeable enough at first. The safeguards against unwittingly making oneself thus offensive is to use such a delicious and refined essence as Royal *Vinolia* Perfume, which is delicate when first applied and retains the same sweet fragrance to the last, being good for two or three days' service. It is sold by nearly all chemists in 2s. or 3s. 6d. bottles. Inside the wrapper, too, will be found a post-card, which will bring, on application, a free sample of any other chosen one of the numerous "Royal *Vinolia*" toilet articles—a very nice way of "getting a discount" on the price of the perfume.

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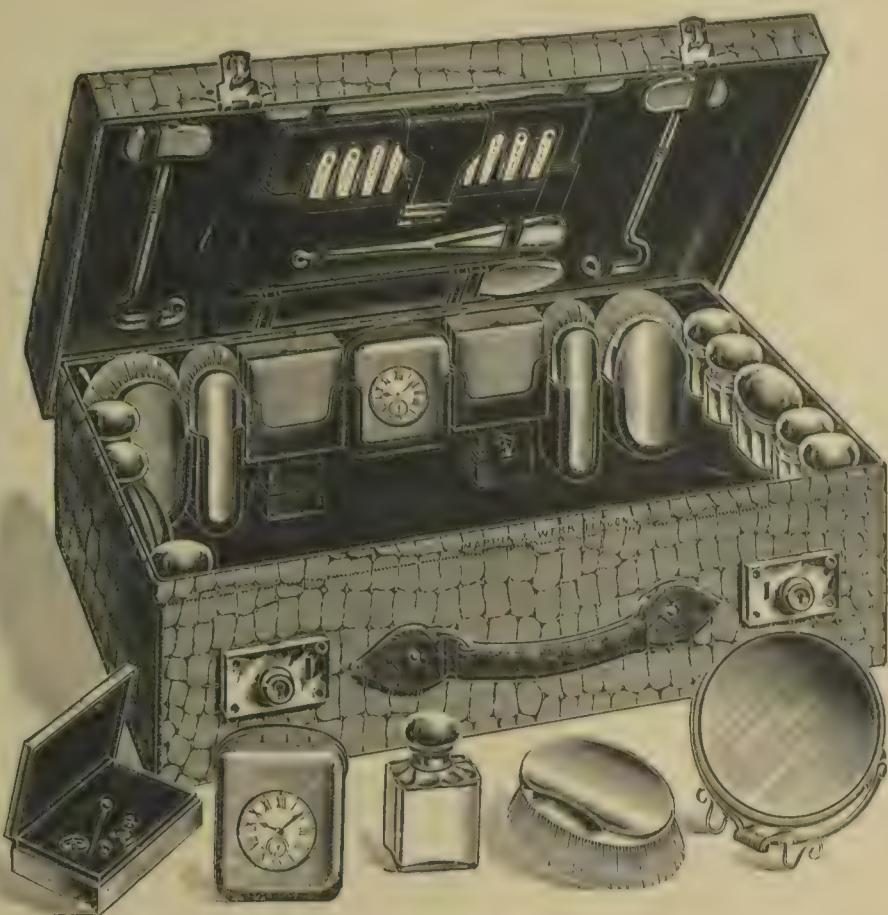
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THE CHRONICLE OF THE CAR.

IT has not gone forth that the A.A. and M.U. have, as yet, in any way reconsidered their decision not to form part of the National Automobile Council unless they get proportionate representation thereon. At the moment, the A.A. and M.U. stand out alone of all the automobile bodies, and, strong as they are, persistence in their present attitude will, in the long run, rob them of much of their influence with the authorities. It is common suggestion that the matter of proportional representation, though advanced, is not really at the bottom of the refusal to corral. It is even suggested that official jealousy, or something like it, lies at the root of the matter. This is hardly credible, for it is difficult to presume that the executive officials of the A.A. and M.U. would allow personal feeling, even pique, to stand in the way of the best interests of their huge membership. The A.A. and M.U. Board, or Committee, or Cabinet, must realise that, with or without them, the

National Council will be formed, and, when formed, will be recognised altogether as the focus of the opinion and views of the whole of automobilism. They should ponder that.

Some modus vivendi should be found, and that without delay. Sympathy must, of course, be felt with the A.A. and M.U. in the fact that, despite their numbering, as to membership, perhaps four times that of all the other bodies lumped



A BEATIFIED "BEDFORD" IN SMYRNA: A CAR BEING BLESSED BY A GREEK ARCHIMANDRITE IN FULL CANONICALS.

The ceremony here illustrated took place recently in Smyrna. The car, a 15-18-h.p. Bedford "Torpedos Olympus," belongs to Mr. Theodore Emanuel, who is seen standing by the wheel, while an archimandrite of the Orthodox Greek Church, in full canonicals, and with Bible in hand, blesses the car, to protect it from "envy, bad spirits, and the evil eye," etc. On the table stand a cross and a vessel of holy water. The lady on the left is Mrs. Emanuel.



FITTED WITH PALMER CORD TYRES: MR. AND MRS. ERNEST MITCHELL ON THEIR 38-H.P. VAUXHALL

The car illustrated in the above photograph is a 38-h.p. Vauxhall, the property of Mr. Ernest J. Mitchell, General Manager of the Palmer Tyres, Ltd. The tyres are 7-in. Palmer Cord, which give to the car a most luxurious appearance. Headed by his Majesty King George, quite a large number of distinguished people now are users of Palmer Cord tyres of large section. They are exceedingly durable, and on the score of comfort it will be readily granted that the body of the car must be well-nigh perfectly insulated from road shocks.

together, they should only figure as a sixth or seventh of the National Council. But, on the other hand, if numerical representation were to obtain, then the voice of the A.A. and M.U. would engulf and drown the utterances of all the other bodies, several of which have been formed to safeguard interests of which the A.A. take no account and with which they have no shadow of right to meddle. It is true that when

it comes to numbering heads, the A.A. have a huge preponderance, but if the question of capital invested is to be considered, and it should be, the Society of Motor Manufacturers and Traders should take precedence. Yet with all their interests at stake—and these interests would be the first to suffer, and to suffer more tangibly from adverse legislation—the Society are content to rank with the other bodies on the Council. This should in some measure afford an object lesson to the A.A.

However persistently the Society of Motor Manufacturers and Traders may set their faces against tests and trials of all sorts, and may hug to their bosoms the fond illusion that the public no longer take any interest or notice of such events, it is clear that the automobile clubs all up and down the country are of the contrary opinion. A glance at the club news columns in the *R. A. C. Journal* and the *Autocar*—indeed, any of the motor journals which give space to club doings—will convince the greatest sceptic with regard to the popularity of motor-contests. Last month, for instance, the Manchester Automobile Club carried out a reliability trial to Bettws-y-Coed, which trial included a hill climb and

[Continued overleaf.]

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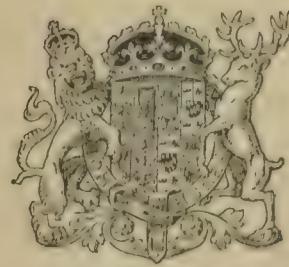
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BY APPOINTMENT



To H.M. KING GEORGE V.

BY APPOINTMENT



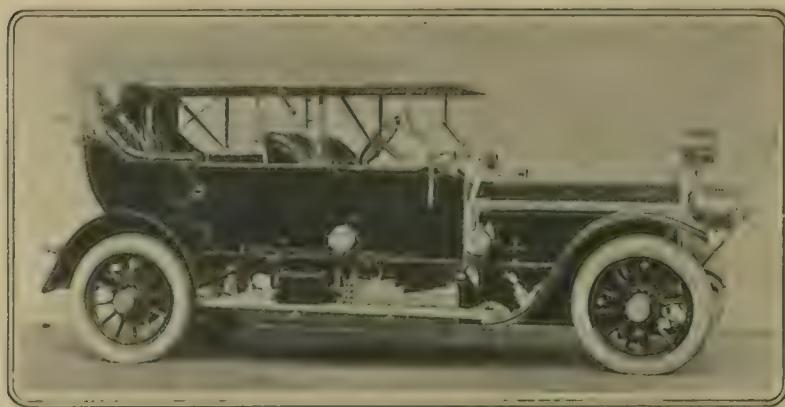
To H.M. QUEEN MARY.

"Pears"

The

KING of SOAPS

and the SOAP of KINGS



DESTINED FOR A LONG TOUR THROUGH ASIA: A 50-H.P. WOLSELEY CAR JUST SENT TO CEYLON.

This car, which is fitted with an Imperial Torpedo Phaeton body and Rudge Whitworth detachable artillery wheels, has a triple folding screen behind the driver, and a very deep scuttle dash. It is equipped with nearly every imaginable accessory in view of a long tour in Asia.

Continued.
took note of consumption. For this event there were no fewer than twenty-six entries in the various classes. On June 10 the Nottingham and District A.C. will hold speed trials on the Clipstow track, where years ago the honour of representing England in a Gordon-Bennett race was decided. The Shropshire Club carried out a reliability trial on Whit Monday, and the Sutton Coldfield A.C. ran off a hill climb on Saturday, May 27, when sixteen cars competed. The motor-cycle clubs are even more active.

It would appear that the scare engendered amongst motorists who take their cars abroad for week-ends by the contemplated effect of certain clauses in the Shops Bill is almost wholly allayed by a communication received on May 29 from the Home Office. It is known that the General Committee of the R.A.C. made representations by letter to the Home Secretary, who by the hand of Sir Henry Cunynghame, one of the earliest lecturers on automobilism, has replied as follows: "With reference to your letter of 22nd inst., suggesting on behalf of the R.A.C. an amendment of the Shops

Bill, I am directed by the Secretary of State to say that he is advised that the garaging or hiring, repairing, or cleansing of cars and cycles at a garage, or the getting ready of a private car which is kept at a garage, would not come within the scope of the Bill as it stands." So the dovecotes of the garage owner and repairer need be fluttered no longer.

It will be welcome news to motorists to learn that



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The car has been supplied by Crossley Motors, Ltd., to Mr. Francis A. Bolton, of Moor Court, Oakamoor, N. Staffs. Mr. Bolton is a very well known man as an old competition driver, and is President of the Derbyshire and North Staffs Automobile Club.



A MODERN CAR AND AN "AULD BRIG": AN ARGYLL IN THE ROB ROY COUNTRY.
The car, a "flying fifteen," made by Argylls, Ltd., of Alexandria, Dumbartonshire, is seen crossing an old bridge on the original road through Glens Fruin and Douglas to Arrochar. This old road is now superseded by the one built in 1793 or thereabouts by the men of the 42nd Highlanders, under General Wade.

How to See the Coronation.

This question is likely to be a perplexing one to many. A comparative few will, from stands or windows, and other points of view along the line of route, obtain an excellent view of the procession. But to all observers, especially those less favourably placed, we would offer the word of advice—get a field-glass. A field-glass annihilates distance—with a glass such as the Goerz Trierer Binocular the distance of the procession from the observer can be apparently reduced to one-eighth or even one-twelfth. Moreover these glasses are free from the defects of the ordinary binocular, in which the definition is so poor that it is only the centre which is clear and distinct, and the field of view is so small that practically little more than one or two persons in the procession can be observed. The procession would be seen as if one were looking at it through a pipe.



In the Goerz Trierer Binoculars—of which quite recently several new and improved models have been introduced—will be found field-glasses of great power combined with extreme compactness. The definition of the Goerz Trierer Binoculars is exquisite—an equally illuminated circle of extreme brilliancy—and the field is at least three times larger than that of an ordinary Galilean glass. With the old-fashioned glass we should see only what is included in the small circle; with the Goerz Trierer Binocular we have the far more extended view comprised within the larger of the two circles. By the use of these glasses, consequently, an apparently near view of the procession, with at the same time an extended field, can be obtained. For races, hunting, naval and military uses, and, indeed, for all purposes for which a field-glass is required, the Goerz Trierer Binoculars will be found perfect. Booklet No. 3 will be forwarded by C. P. Goerz Optical Works, Ltd., 1-6, Holborn Circus, London, E.C., and the glasses can be obtained of up-to-date opticians. Should a substitute be offered—refuse it.

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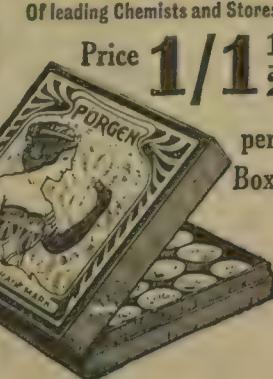
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PHOTOGRAPHY WITH INVISIBLE LIGHT.

(See Photographs on "Science Greetings" Page and Elsewhere.)

IN dealing with the subject, "Recent Experiments with Invisible Light," at the Royal Institution last Friday evening, Professor R. W. Wood, of the Johns Hopkins University, Baltimore, drew attention to the possibilities of making new scientific discoveries by photography, employing light which the human eye is incapable of seeing. As an example, Professor Wood showed some photographs made with a quartz lens, which transmits the very short invisible ultra-violet rays (that are completely absorbed by glass). "These proved," writes Professor Wood, "that the electric spark gives off some form of radiant emission which makes the air around it glow with a light invisible to the eye. The spark passed between a rod of metal and a metal plate placed above it, perforated with a small hole. The emission passed through this hole, and if the quite dark (to the eye) region above were photographed with a glass lens, nothing appeared upon the photographic plate. If, however, the camera was fitted with a lens of quartz, an image was secured resembling the tail of a comet, and the spectroscope showed that the light which the air above the hole was giving out was of the same nature as that given out by a flame of hydrogen gas burning in oxygen, minus the visible light, however. In the photograph, which is reproduced, the round circle of light is the image of the circular hole in the plate, and the long streamer extending up from it, the luminosity of the air, excited by the emission from the spark. The nature of the emission has not yet been scientifically determined, but I suspect that it is ultra-violet light of shorter wave-length than any hitherto observed. The light from the sun and artificial sources is in part made up of invisible ultra-violet rays, and if we photograph objects with a quartz lens, coated with a thin film of metallic silver, which is quite opaque to visible rays, but highly transparent to the invisible ultra-violet, we obtain pictures of objects as they would appear to beings capable of seeing by means of ultra-violet light. Many objects

which appear white to the eye appear black, or nearly so, when photographed in this way. Common white garden flowers are a striking example. In the photograph we have two views of a bed of phlox in bloom—the left hand view made with an ordinary glass lens, the right with a lens of silvered quartz. In the latter the white flowers have disappeared, and can be distinguished from the leaves only by close inspection. It is clear from this that, if the white flowers were placed upon white paper they would be much more conspicuous if photographed with ultra-violet light. It

possible to determine the probable nature of some of the substances of which the lunar surface is composed.

"A study has also been made of the nature of flames by ultra-violet light. It has long been known that flames owe their light to minute particles of carbon which, heated to a high temperature in the flame, emit light. I have been studying the amount of carbon present in the most luminous part of the flame, by photographing the shadow of the flame cast by ultra-violet light. A quartz plate, covered with silver, was placed between the candle-flame and the sensitive photographic

plate. The candle gives out little or no light capable of passing through the silver, consequently the plate was practically in the dark. If now an electric spark, which gives off much ultra-violet light, was placed in such a position as to cause the candle to cast a shadow upon the silvered quartz, the photographic plate, when developed, showed a very conspicuous shadow of the flame, and the shadow was blackest in the region where the flame was brightest—that is, just a little below the tip. The photograph reproduced shows the very dark shadow cast by three candle flames placed one behind the other.

"I have also made a number of experiments with rays at the other end of the spectrum, the so-called infra-red light. Landscapes photographed through a screen or ray-filter capable of transmitting these rays only, present a most remarkable appearance. If the sky is a clear blue, without haze, it comes out as black as midnight in the pictures, since it reflects little or no infra-red light. Green foliage reflects these rays very powerfully, however, and consequently comes out snow-white in the pictures. I made a

large collection of views trip through Sicily and Italy, a number of which are reproduced on other pages. One of the most striking was made in the old Latomia, or quarries, at Syracuse, in which the Athenian prisoners were confined. With its black sky and glistening foliage it suggests one of Wells's views of lunar vegetation taken from the mouth of a moon-cave."



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has been found that many other white substances show this peculiarity, and by applying the same principle to astronomical photography I discovered a vast deposit of some material on the moon surrounding the crater Aristarchus. Two photographs of this crater and the surrounding region are reproduced, the crater in question being indicated by an arrow. By making parallel experiments in the laboratory it may even be

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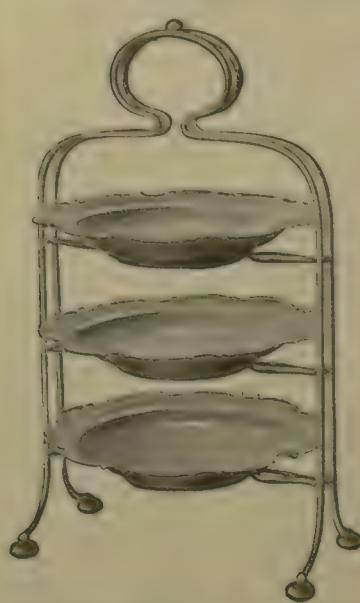
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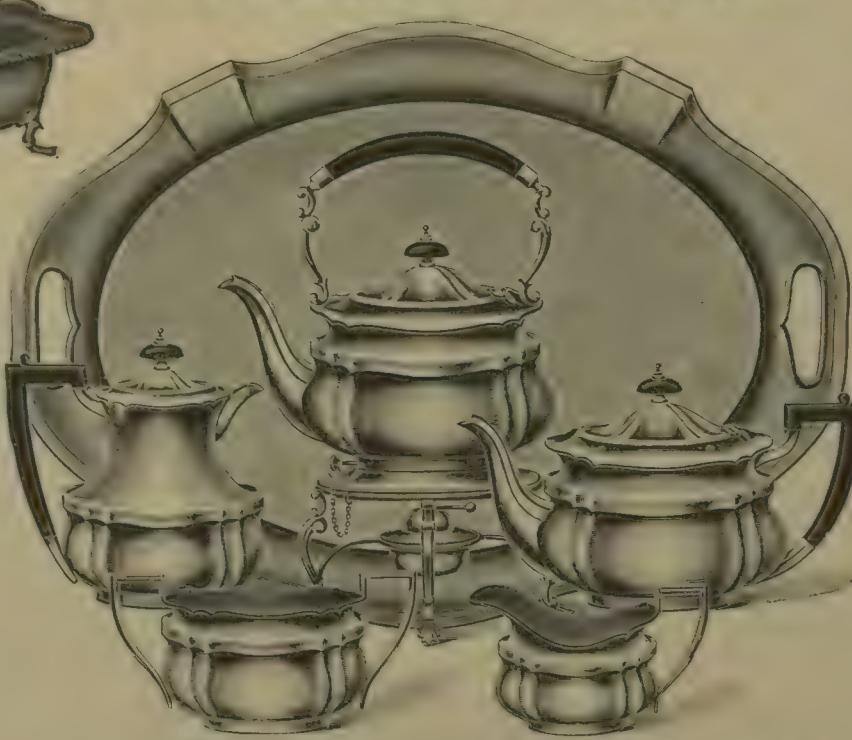
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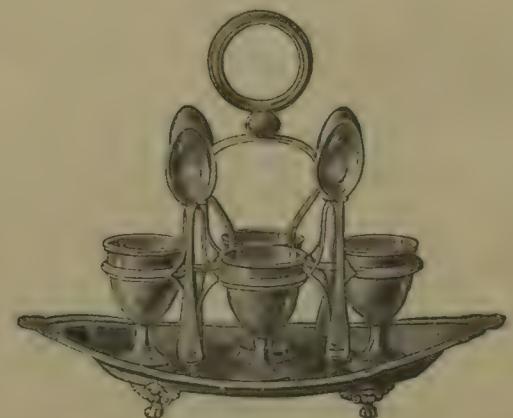


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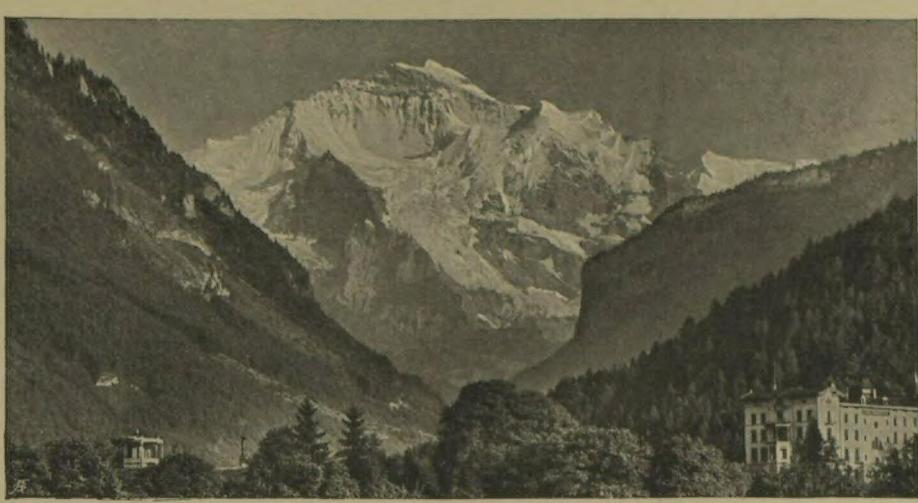
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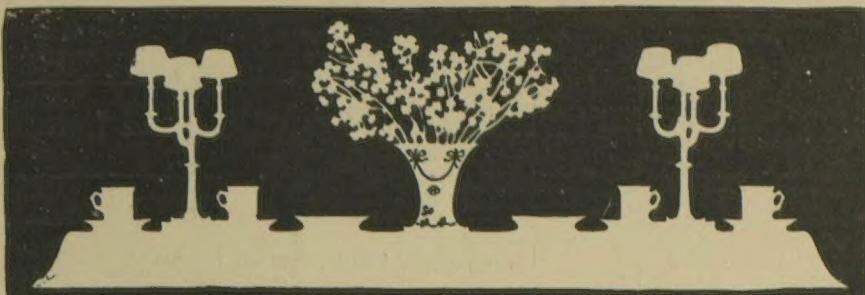
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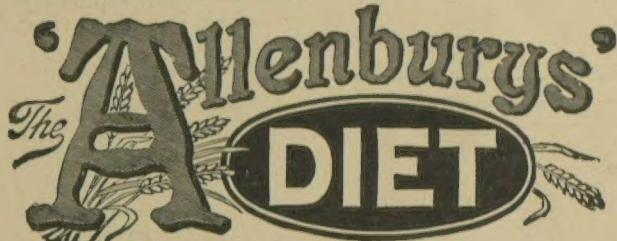


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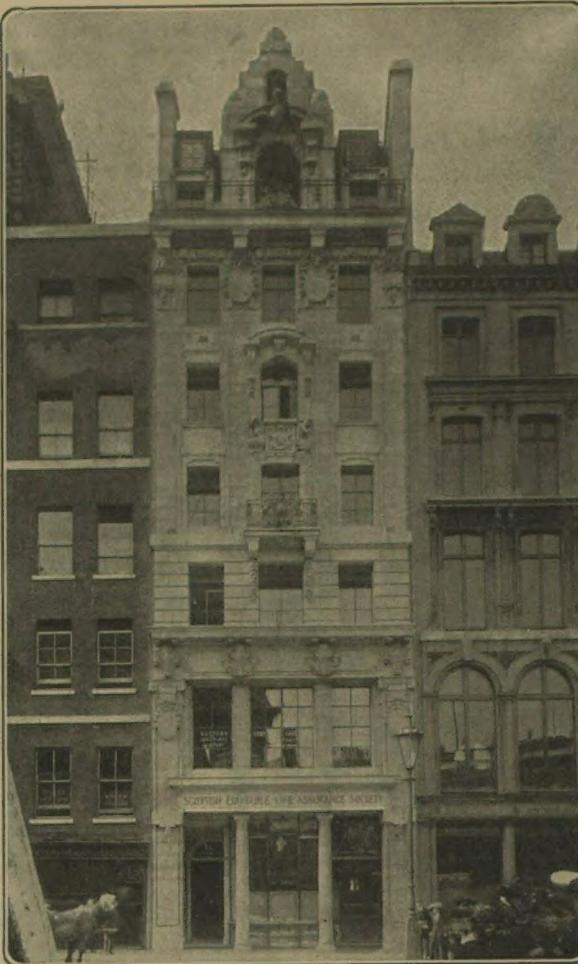
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WILLS AND BEQUESTS.

THE will of MR. JOSEPH MASON MOORE, of Harton Hall, South Shields, solicitor, who died on March 4, is now proved, and the value of the property sworn at £92,618. The testator gives £3000 to his grandson, Forster Moore Armstrong; £5000 each, in trust, for his grand-daughters, Mary Josephine Burnett, Norah Ryan, Ethel Sophie Cox, Kathrin Armstrong, and Sarah Jane Armstrong; £200 to the Vicar of Harton for the poor; 50 guineas each to the Ingham Infirmary and the Free Public Library, South Shields; 10 guineas to the Solicitors' Benevolent Institution; £40 a year to his sister Frances; and legacies to relatives, clerks, and servants. The residue of the property he leaves, in trust, for Mrs. Armstrong for life, and then for his six grandchildren.

The will (dated May 2, 1899) of MR. THOMAS HARRISON RYMER, of Calder Abbey, Cumberland, and John Dalton Street, Manchester, who died on April 13, is proved by the widow, the gross value of the real and personal estate being £104,000. He gives £500, an annuity of £750, and the household effects to his wife; and the residue in trust for his children.

The will and codicil of Mr. Christopher James, of 19, Old Square, Lincoln's Inn, and 34, Connaught Square, who died on Dec. 21, have been proved, the value of the property amounting to £96,054. The testator gives his real and personal estate at Brynamman, Carmarthen, to his brother Francis James; the lands and premises known as Cwmbynich



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and Clwyd Fawr, Brecon, to his nephew Henry Bath; £1000 to Jane Sergeant; £1500 to Harriet Anne Allard; £1500 to his clerk Alfred George Richardson; £1300 to

Thomas N. T. Strick; £500 each to his nephews and nieces; £500 each to the children of William C. James and Janet L. Melford; and the residue to his brother Francis and his sisters Eleanor Adelaide James, Esther Bath, and Anne K. Latimer.

The will (dated July 22, 1904), with three codicils, of SIR JOHN EDWARD DORINGTON, Bt., P.C., of Lypiatt Park, Stroud, Gloucester, and 30, Queen Anne's Gate, has been proved, the value of the estate amounting to £278,989. Subject to the life interest of his wife, he gives the sword presented by the inhabitants of Trinidad to his uncle Captain Columbine to the Royal United Service Institute, and £5 towards the expenses of placing it in the collection. He also gives £1000 and certain furniture, etc., to his wife; £500 to his godson John Edward Pine Coffin; £500 each to Walter H. Speke and Major-General Frederick L. Campbell; £500 to the Stroud Hospital; £200 to the Gloucester Infirmary; £100 to the Westminster Hospital; £50 to the West of England Sanatorium at Weston-super-Mare; and legacies to relatives and persons in his employ. Lypiatt Park and the residue of the estate and effects he leaves to Lady Dorington for life, and then in trust for his godson Thomas Philip Godman and his first and other sons.

The will (dated Aug. 24, 1899) of MRS. ALICE ANN PARKINSON, of 3, Whitehall Court, who died on April 4, is proved by Marriott Parkinson, the son, the value of the property being £49,508. She gives an annuity of £100 to her cousin Mary Ann Pemberton Clay; £100 each to Anna Young, Alice Mary Taylor, and Margaret Morton; and the residue to her son.



"FOR HIS MANY YEARS' WORK IN LABRADOR": THE MURCHISON BEQUEST FOR 1911, AWARDED TO DR. WILFRED GRENFELL BY THE ROYAL GEOGRAPHICAL SOCIETY.

As the inscription states, the Murchison Bequest for 1911 was awarded by the Royal Geographical Society to Dr. Wilfred T. Grenfell, "for his many years' work in Labrador, during which he has contributed largely to our knowledge of its geography and people." The cup, which is of silver, was made by the Goldsmiths and Silversmiths Co., Ltd., of 112, Regent Street.

IN RECOGNITION OF HIS JOURNEY IN NORTH-EASTERN ARABIA: THE GILL MEMORIAL FOR 1911, AWARDED TO CAPTAIN G. E. LEACHMAN BY THE ROYAL GEOGRAPHICAL SOCIETY. The Gill Memorial for this year was awarded by the Royal Geographical Society to Captain G. E. Leachman, as stated in the inscription on the silver bowl "in recognition of the journey he made last year in North-Eastern Arabia." The bowl is the work of the Goldsmiths and Silversmiths Co., Ltd., of 112, Regent Street, W.

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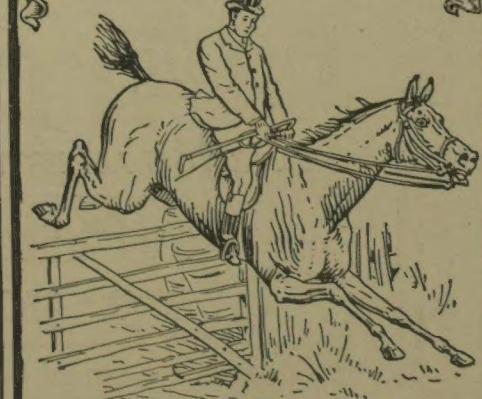
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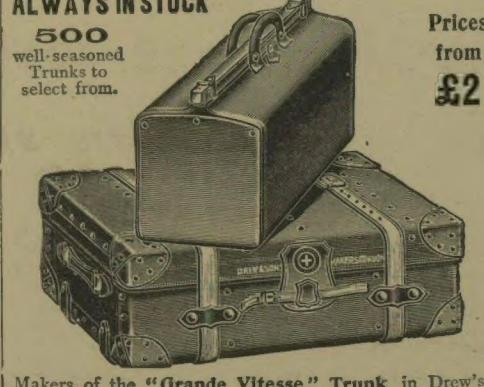
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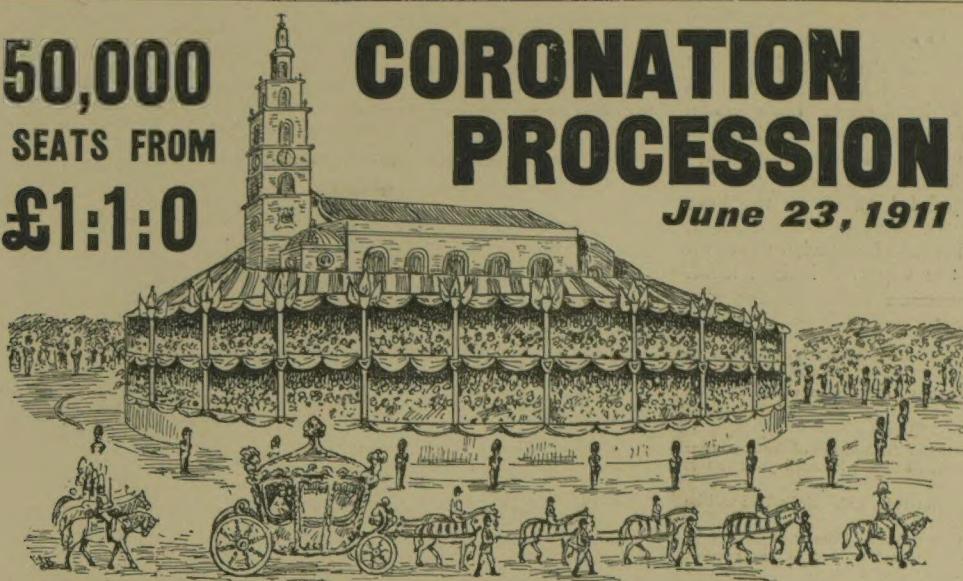
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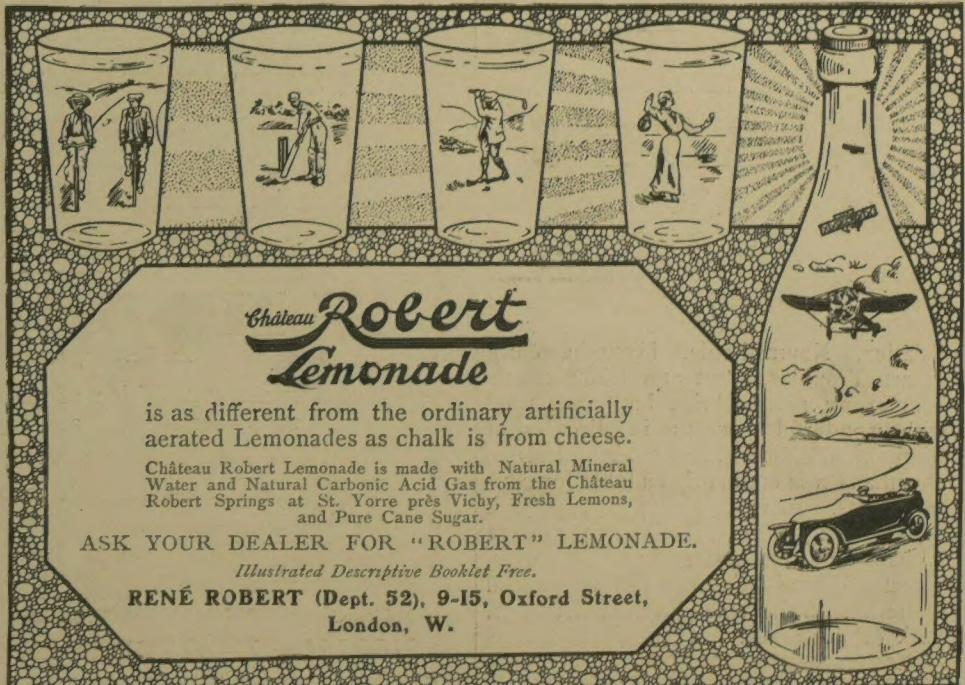
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When strength is returning after illness, a carefully regulated and increasing amount of exercise for the digestive functions is beneficial. Benger's Food is the only food which can be prepared so as to give the stomach this regulated amount of work.

Benger's Food is sold in tins by Chemists, etc., everywhere.



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WE illustrate here three examples of the numerous and beautiful designs in jewellery now to be seen at the Association of Diamond Merchants, 6, Grand Hotel Buildings, Square. The which is all of monds, is priced Coronation had in a very and beautifully ferent coloured brooches and the pieces illus- registered (as



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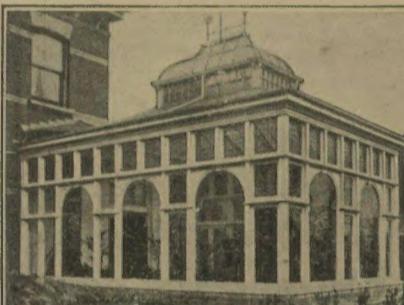


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Latest & Best Prism Binocular.
NEGRETTI & ZAMBRA'S
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6in. long, 3½in. wide, and 1in. thick when in Case.



Excellent definition and Magnification. The very best for sightseers; easily carried in the breast pocket, and safest in a crowd.

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ROYAL OEYNHAUSEN SPA, WESTPHALIA.

World-renowned for the remarkable curative effects of its Natural Thermal Brine Springs (with strong admixture of Carbonic Acid) in diseases of the Nervous System, organic and functional (Spinal Cord, Apoplexy, Inflammation of Nerves, Sciatica, Neurasthenia, Hysteria, &c.), Heart Troubles, Gout and Rheumatism. The strong, natural brine baths are used with wonderful success in diseases of women and children, Scrofula and the like. Oeynhausen is eminently suitable for convalescents. In 1910, 16,727 persons took the cure; 13,698 casual visitors; 240,432 baths given. Orchestra of 54 performers, Theatre, Tennis Courts, Fishing, Social gatherings in the splendid new Kurhaus. Park of 113 acres.

Illustrated booklet free on application, Royal Spa Administration, London Office, 23, Old Jewry, E.C.

and Co., and Mr. H. C. Marks appeared on behalf of the various opponents.

It is obvious that a spirit which is at once a drink and a medicine possesses a double attraction. Wolse's Schiedam Aromatic Schnapps is famous both as a beverage and a wholesome spirit of pronounced medicinal value. Known familiarly as the "Temperance Gin," this invigorating cordial is tonic and anti-dyspeptic, and has been found to have a beneficial effect on the liver and kidneys, and in cases of gravel, gout, and rheumatism. It is free from fusel oil, and is flavoured, not with the common juniper, but with that of the superior Italian kind.

CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

JEFFERY JENNER (Tunbridge Wells).—Thanks for problem, which we hope to find correct.

A S (Bradford).—By placing the Queen at Q 8th.

A R H (Dallas, Texas).—We cannot give you the address of the composer you name without his consent. We will, however, forward your letter. Your problem shall be examined.

F R B (Gloucester).—The key move is quite sufficient. Solutions will be in time a fortnight after publication.

CORRECT SOLUTION OF PROBLEM No. 3490 received from Professor S W Myer, Ph.D., (Redlands, California); of No. 3491 from S G McDermott (Toronto); of No. 3492 from N H Greenway (San Francisco); A S (Bradford), H W B Moreno (Calcutta), and C A M (Penang); of No. 3493 from J W Beaty (Toronto); of No. 3495 from C Field junior (Athol, Mass.), Jacob Verrall (Rodmell), Theo Marzials (Colyton), J W Beaty, and F Cercedo (Finchley); of No. 3496 from F Cercedo, C Field junior, and Theo Marzials; of No. 3497 from T Wetherall (Manchester), F Cercedo, L Schlu (Vienna), W Winter (Medstead), R C Widdecombe (Saltash), W Best (Dorchester), Major Buckley (Woodhall Spa), Captain Challice (Great Yarmouth), A W Hamilton Gell (Exeter), and H J Brandreth (Montreux).

CORRECT SOLUTIONS OF PROBLEM No. 3498 received from R Worters (Canterbury), W A Blacky, Rev. J. Christie (Redditch), Sorrento, Major Buckley, J D Tucker (Ilkley), E J Winter-Wood, Hereward, G Stillingfleet Johnson (Seaford), L Schlu, J Cohn (Berlin), R C Widdecombe, F R Richards (York), W Best, F W Cooper (Derby), W T (Canterbury), J Churcher (Southampton), J Green (Boulogne), H J M and F R B (Gloucester).

CHESS IN LONDON.

Game played at the City of London Chess Club, between

Messrs. W. E. ALLNUT and E. E. COLMAN.

(Ruy Lopez.)

WHITE (Mr. A.)	BLACK (Mr. C.)	WHITE (Mr. A.)	BLACK (Mr. C.)
1. P to K 4th	P to K 4th	20. Kt to K 2nd	R to Kt 3rd
2. Kt to K B 3rd	Kt to Q B 3rd	21. Kt to Kt 3rd	
3. B to Kt 5th	P to Q R 3rd	White handles his Knights in a most effective fashion.	
4. B to R 4th	Kt to B 3rd	22. K to R sq	
5. Castles	B to K 2nd	Apparently a miscalculation. White after this makes admirable use of his advantage.	
6. P to Q 4th	P to Q Kt 4th	23. Q takes P	B to B 4th
7. B to Kt 3rd	P takes P	24. B takes B	R takes Q
8. P to K 5th	Kt to Kt 5th	25. B takes Q	R to Q Kt 3rd
9. R to K sq	P to Q 4th	26. R to R 7th	B to Q sq
10. P to Q R 4th	R to Kt sq	27. P to K 6th	P takes P
11. P takes P	P takes P	28. K takes P	R to Kt sq
12. P to B 3rd	B to K 3rd	29. Kt to K 5th	R to K B sq
13. P takes P	Castles	30. Kt to B 5th	P to B 3rd
14. Kt to B 3rd	Q to Q 2nd	31. K takes B	K to Kt sq
15. P to R 3rd	Kt to R 3rd	32. R to K 7th	R to B 3rd
16. B takes Kt	P takes B	33. B to K 6th (ch)	K to B sq
17. Q to Q 2nd	K to Kt 2nd	34. R to B 7th (ch)	R takes K
18. B to B 2nd	Kt to Kt 5th	35. R takes R (ch)	K to Kt sq
19. B to Kt sq	R to Kt sq	36. R to Q 7th (ch)	K to B sq
		37. R takes R (mate)	

Owing to the position of the Knight, Castling is not wise. The King is safer where he is.

14. Kt to B 3rd. Q to Q 2nd
15. P to R 3rd. Kt to R 3rd
16. B takes Kt. P takes B
17. Q to Q 2nd. K to Kt 2nd
18. B to B 2nd. Kt to Kt 5th
19. B to Kt sq. R to Kt sq

SOLUTION OF PROBLEM NO. 3497.—BY HEREWARD.

WHITE.

1. Q to R 7th

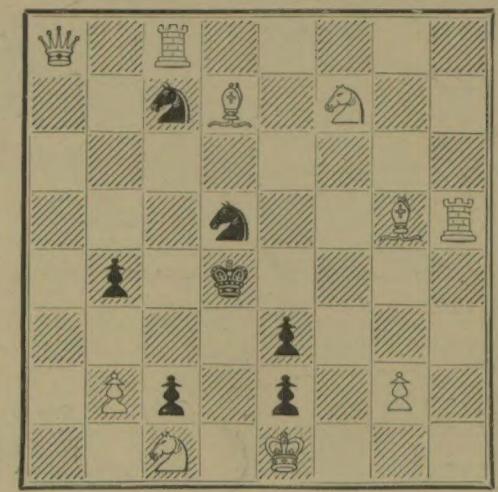
2. P to B 4th (ch) and mates next move.

Q takes Q

If Black play 1. Q to B 6th, 2. R to K 4th (dis. ch); if 1. Q takes Kt P, 2. Kt to Q 7th (ch); and if 1. P to Q 4th, then 2. Q to B 7th (ch), etc.

PROBLEM NO. 3500.—BY HERBERT GREENWOOD.

BLACK.



WHITE.

White to play, and mate in two moves.

On the 14th the new White Star liner *Olympic*, the largest vessel in the world, will sail on her maiden voyage from Southampton to New York. There will be a stock of 12,000 pint bottles of "Bass" on board for use on the voyage.

Nothing is so trying to the nerves and temper as a tight or irritating undergarment, and, during the hot weather especially, as all men know, the nature of one's underclothing makes a great difference to comfort, health, and contentment. It is of the utmost importance, then, to select such garments with care. The B.V.D. Underwear—for men, youths, and boys—made by the B.V.D. Company, of 65-67, Worth Street, New York, embodies some excellent innovations and reforms in this department of dress, both in the style of cut and methods of fastening. Their summer underwear is loose-fitting and roomy, smooth and light, a combination which affords the acme of comfort. The B.V.D. vests are put on like sleeveless jackets, while the pants reach only to the knee, thus admitting cool air to the whole leg, and are fitted with an adjustable waistband. B.V.D. sleeping-suits are equally comfortable.

WHAT SOAP IS BEST FOR BABY'S TENDER SKIN?

Because of its delicate, sanative, emollient properties, united with the purest of cleansing ingredients and most refreshing of flower odours, Cuticura soap is the mother's favourite for preserving and promoting skin and hair health of infants and children. In the treatment of distressing, disfiguring eruptions, rashes, itchings, irritations and chafings, from infancy to age, no other method is so pure, so sweet, so speedily effective as warm baths with Cuticura soap and gentle applications of Cuticura ointment. No other costs so little and does so much.

THE 'WHY NOT'

The new 2s. Golf Ball.

Uniform from centre to outside. Won't hack or go out of shape.

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boating, golfing, playing tennis, and all exposed to the hot sun and dust, should always have a bottle of

ROWLAND'S KALYDOR

handy. It cools and refreshes the FACE, HANDS and ARMS. PREVENTS and removes FRECKLES, TAN, SUNBURN, REDNESS & ROUGHNESS etc. Soothes and heals all Irritation, Stings of Insects, etc. Produces a beautifully Clear and Healthy Complexion, and a SKIN as SOFT as VELVET. Bottles 2/3, 4/6, and 8/6. Of Stores, Chemists, and Rowlands, 67, Hatton Garden, London.

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BARLEY, WHEAT AND MILK in Powder Form.

THE IDEAL FOOD DRINK FOR ALL AGES.

Delicious, nourishing and refreshing.

The wholesome nutrition of pure, rich milk and choice malted grain, supplying strength and vigour, with little tax on digestion.

PREPARED IN A MOMENT WITH WATER. NO COOKING.

Used instead of tea, coffee or cocoa at meals develops healthy bodies and clear brains. Equally useful to the vigorous and the weak, the business or professional man, the youth, the maid, the mother, the child, or the infant.

An efficient corrective of insomnia, taken hot before retiring.

In Glass Bottles, 1/6, 2/6, 11/-, at all Chemists and Stores. Liberal Sample for trial free by post on request.

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